

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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JUNE 1, 1891.

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COLLEGE OF ORGANISTS.

June 2. Lecture, Choral Society at 8 p.m. Dr. C. J. Frost.
July 14. F.C.O. Examination—Paper Work at 10 a.m.
" 15. " " —Organ Playing, 10 a.m.
" 16. " " —Organ Playing, 10 a.m.
N.B.—F.C.O. Solo playing tests: Fugue in C minor, Bach, No. 6,
Book 1, Peters' Edition; Fantasia with Choral in G, H. Smart; and
Organ Sonata in F minor, Rheinberger.
July 17. Diploma Distribution at 11 a.m.
" 21. A.C.O. Examination—Paper Work at 10 a.m.
" 22. " " —Organ Playing, 10 a.m.
" 23. " " —Organ Playing, 10 a.m.
" 24. Diploma Distribution at 11 a.m.
" 28. Annual General Meeting at 8 p.m.
N.B.—Candidates' names for Examination should be sent in on or
before July 7.

E. H. TURPIN, Hon. Secretary.

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N.B.—The College Library and Rooms will be open daily for the use
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10 to 9 p.m.

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June 8, at 8.15 p.m.—H. C. Bannister, Esq., will read a Paper on "The
Appreciation of Music."
June 25, at 6.30 p.m.—Annual General Meeting.
June 25, at 10 a.m.—Examination for Fellowship. Examiners: Dr.
E. J. Hopkins, J. F. Huntley, Mus. Bac. (Cantab.), and A. J.
Greenish, Mus. Bac. (Cantab.).
For further particulars see Quarterly Circular.

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Next Examination for the Diplomas A.C.C.G. and F.C.C.G., July 22
at 2.30. Last day for receiving names, June 22.
June 15, 5 p.m.—Lecture, "Parisian Organists." T. Westlake
organ, F.C.C.G.

July 23, 8 p.m.—Diploma Distribution Ceremony.
Free Register of Appointments open to Members and the Clergy.
For further particulars see *The Church Musician*; or, apply to the
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LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 22: ST. PAUL
(Mendelssohn). THURSDAY MORNING, July 23: STABAT MATER
(Dvorák); CONCERTANTE FOR ORCHESTRA (Handel); NIX.
PSALM (Saint-Saëns); Part II, CHILDHOOD OF CHRIST
(Berlioz); SONG OF MIRIAM (Schubert). FRIDAY MORNING, July 24:
LAST JUDGMENT (Spohr); SYMPHONY IN C (Mozart);
MESSE SOLENNELLE (Gounod). FRIDAY EVENING, ELIJAH
(Mendelssohn).

In the Music Hall.—WEDNESDAY EVENING, New Cantata, RUDEL
(composed expressly for this Festival by Dr. J. C. Bridge); and a Mis-
cellaneous Second Part. THURSDAY EVENING, FAUST (Berlioz).

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Ada Brown, Miss Florence Brown, and Miss Ada Green, A.R.C.M.
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ORGAN RECITAL, Christ Church, Newgate
Street, THURSDAY, June 18, at 7 p.m., by Mr. GEORGE
COOPER, Violins: Miss Schneider, Miss Smith. Vocalist: Mr.
Robert Archibald.

PRIZE COMPETITION.

The Proprietors of MUSICAL NEWS will give PRIZES to
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Particulars in MUSICAL NEWS of June 5.
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(For further particulars see page 377).

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1891.

ADDITIONAL ACCOMPANIMENTS TO HANDEL.

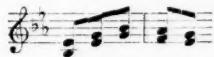
THE MUSICAL TIMES of December, 1885, contained a somewhat lengthy article on "Handel's 'Messiah.'" The purpose of that article was to show that the new edition of Handel's "Messiah," as arranged by Robert Franz, was not worthy the adoption of English musical societies and conductors. As the author of that article and criticism, I have naturally taken considerable interest in the attack Mr. Prout has made on critics generally, and on one gentleman in particular; and reference having been made to my own afore-mentioned leader in THE MUSICAL TIMES, I have felt it my duty to refresh my memory by again investigating the subject. The result is absolute conviction that it would be a very great mistake to disestablish the well-known version of "The Messiah" in almost universal use in England for the one published by Franz. It may be observed, by the way, that Mr. Prout has been arguing on a false issue. The question is not whether Franz's accompaniments to "The Messiah" are better than Mozart's as printed in Peters's edition, but whether the modified Mozart version, which has been in constant use in this country since the year 1813, should be discarded for the one recently arranged by Franz. It is very important that this distinction should be borne in mind, because Mr. Prout always quotes his examples from Mozart as they appear in Peters's edition. An example (No. 2) quoted in notation by Mr. Prout, to the disparagement of Mozart's version, has never been played in England; the like is true of many instances of a similar kind. What boots it then to show how much more Handelian are the alternatives offered by Franz? They may be of excellent service in Germany, where there is no tradition for the performance of "The Messiah," nor indeed of any of Handel's works; but here, where we have been accustomed to supervise the clever additional accompaniments provided by Mozart, and to reject such parts as we recognise to be faulty, there is no need for the interference of a stranger who has yet to learn the traditions which are our birthright. Franz states in his preface his objection to unwarrantable alterations in "Handel's original parts, which should have remained absolutely intact," and then, as to his own work, declares emphatically that he assumes the whole responsibility of the alterations and omissions which he himself has made in "closest harmony with the original style of Handel." Doubtless Franz would have been more successful in his endeavours if, in addition to the knowledge of the traditions I have referred to, he had been able to inspect various MS. copies of "The Messiah" which exist here and in Hamburg; but unfortunately the only authority of any value within his reach was the fac-simile of Handel's autograph score published by the Sacred Harmonic Society. This led him astray in giving the air "He shall feed His flock" to the soprano voice, instead of dividing it between contralto and soprano, thereby obtaining variety of key. Mr. Prout excuses Franz in this instance, because in so doing he follows the original autograph score. Apparently Mr. Prout is not aware that a conductor's score used by Handel has this particular air in Handel's own handwriting divided for contralto and soprano, thereby showing that the

master's maturer judgment sanctioned and initiated the custom which is followed in England.

Of course the want of tradition and of written authority was much against Franz's success in his attempts to revise "The Messiah," but even had these accessories been at his command, it is questionable whether Franz's good taste fully qualified him for the task he had undertaken. Take, for instance, the twenty-seventh bar of "He was despised," where Handel expresses intense grief by absolute silence, a master-stroke of genius which was spoilt by Mozart in his additional accompaniments, who filled the heart-aching void with four chords for wind instruments—



This was bad enough, but Franz aggravated the outrage by replacing the simple chords with a phrase which is immediately afterward sung by the voice, a puerile bit of imitation one would expect to find in a school-boy exercise—



Mr. Prout prefers Franz's meddling and muddling in this instance, because he says it "has some connection with the subject-matter of the piece." For my own part, I cannot but feel that Mozart's blunder seems to show modest diffidence, and that Franz's bears an air of conscious personality which invites inspection.

Franz has added clarinets and bassoons to "Behold and see," the accompaniments for which were confined to the string quartet by Handel and Mozart. Mr. Prout likes Franz's additions. I do not, and fail to recognise the Handelian spirit here. Surely, if filling in were necessary over the figured basses, the strings would have sufficed. Here in England, where organs have generally been available in halls and churches on such occasions as "The Messiah" has been performed, it has been a very common practice for the organist to fill in soft chords on the organ, where required and indicated by the figured bass, both in airs and choruses. It may not be generally known that many years ago a full score of "The Messiah," with Mozart's additional accompaniments and an organ part, was printed by Goulding and D'Almaine. This, I believe, was frequently used by organists.

There is one important passage for the violins in "Thou shalt dash them" which Franz erroneously prints a note too high, copying a mistake made by Mozart. A careful perusal of the autograph MS. should have prevented his reproducing such an obvious blunder.

Costa's name and fame have been dragged into the discussion. I fail to see why. Costa never added a note to "The Messiah" during his long connection with the Sacred Harmonic Society; and although it is to be deplored that he made many unwarrantable and objectionable additions to Handel's scores for Crystal Palace use, it should be remembered that he did more than any conductor of the present century to secure first-rate performances of the numerous Handel masterpieces given by the Sacred Harmonic Society.

WILLIAM H. CUMMINGS.

* I need hardly say these chords have never been adopted in England.

FIRST PERFORMANCES.

II.—HAYDN'S "CREATION."

By F. G. EDWARDS.

In February, 1794, Haydn paid his second visit to London. On his return to Vienna, in the autumn of the following year, 1795, he took with him—from the hands of his friend Salomon—the book of an oratorio said to have been intended for Handel. The selection of the words—from Genesis and "Paradise Lost"—is attributed to a Mr. Lidley or Liddell. Arriving home, Haydn showed the libretto to Baron von Swieten, the friend of Mozart, who had suggested that Haydn should write an oratorio. Van Swieten translated the book into German with considerable additions, and the result was "Die Schöpfung," or the "Creation." He also exerted himself to raise a guarantee fund in order to pay Haydn for his work, and twelve of the Viennese nobility guaranteed a sum of 500 ducats (about £235).

Although Haydn was sixty-four years old when he commenced the composition of his great Oratorio, he set to work with youthful enthusiasm. Usually a quick worker, he took nearly two years to compose the "Creation." He said: "I spend much time over it, because I intend it to last a long time." "Never was I so pious as when composing the 'Creation,' I knelt down every day and prayed God to strengthen me for my work."

The actual first performance of the "Creation" was a private one, which took place at the Schwarzenberg Palace, Vienna, on April 2 (or 29), 1798. Haydn conducted; the Viennese noblemen paid the expenses, and handed to Haydn the entire proceeds, amounting to £320. The success of the work was assured; the whole audience was deeply moved, and Haydn confessed that he could not describe his sensations. "One moment," he says, "I was as cold as ice, the next I seemed on fire. More than once I was afraid I should have a stroke."

The first public performance took place at the Imperial Court Theatre, Vienna, on Haydn's name-day, March 19, 1799. The announcement of the performance contained the injunction "No encores," in the following sensible form: "Nothing could be more flattering to Haydn than the approbation of the public. He has ever zealously endeavoured to win this and has often had the happiness of succeeding beyond his expectations. He hopes that the same favour with which his works have hitherto been received, and which has given him such heartfelt satisfaction, may be accorded to the one now offered to the public. He would wish, however, that in the event of an occasion presenting itself for an expression of approval, it might be permitted to him to take it as a compliment for having given satisfaction, but not as a request for a repetition; for by such compliance the close continuity of the various parts, from the uninterrupted sequence of which the effect of the complete work is to be derived, must, of necessity, be destroyed, and the pleasure which the public may have been led to expect, from a perhaps too favourable report, will thereby be considerably diminished."

The score was published in Vienna in 1800, with German and English words, the latter re-translated by Van Swieten, with the result that some of the English was a little peculiar—e.g., "Ye strong and cumbersome elements" (No. 29, in Novello's edition), and "Utter thanks ye all His works" (No. 33). The title-page, in German and English, reads: "The 'Creation,' an Oratorio composed by Joseph Haydn, Doctor of Musik, and Member of the Royal Society of Musik in Sweden, in actual (*sic*) service of His Highness the Prince of Esterhazy. Vienna. 1800."

Of the 510 copies subscribed for, nearly half were for England; this was largely owing to the zeal of Dr. Burney. No sooner was the score engraved than the "Creation" was performed everywhere; choral societies were formed for the express purpose of studying the work, and foreign capitals vied with Vienna in their homage to the work and its composer. For many years its popularity was only equalled by "The Messiah."

The first performance of the "Creation" in England was the cause of some rivalry between John Ashley, Conductor of the Lenten Oratorios at Covent Garden Theatre, and Salomon, Haydn's friend, Conductor of the Concerts at the King's Theatre. Salomon wrote to Haydn at Vienna for an early copy of the score; but Ashley commissioned a friend, a King's messenger, to purchase, and, if possible, to bring back with him, a copy of the work. Salomon, whose copy came by post, was very mortified and astonished to find that Ashley had received his copy one day earlier by the King's messenger, and at a cost of only £2 12s. 6d. (probably the subscription price), whereas Salomon is said to have paid £30 16s. for postage! Ashley seems to have been a man of wonderful enterprise. He received the score at nine o'clock on Saturday evening, March 22, 1800. He split up the book, and set Goodwin, the Covent Garden copyist, as well as several professional friends to work at copying the parts with all speed. On the Monday following the *True Briton* announced: "Mr. Ashley having obtained from Vienna a copy of Haydn's Oratorio of the 'Creation,' it will be performed on Friday next." On the following Thursday advertisements appeared in the daily papers in these terms: "Last night but two. Oratorios at playhouse prices during Lent. Theatre Royal, Covent Garden. Tomorrow evening will be performed (for the first time) the sacred Oratorio of the 'Creation,' composed by Dr. Haydn. Principal vocal performers: Mrs. Second, Master Elliott, Miss Capper, Miss Tenant, Miss Crosby, Mr. Inledon, Mr. Dignum, and Mr. Sale. Leader of the band, Mr. G. Ashley. Organ, Mr. J. Ashley. The band and chorus will be numerous and complete, and assisted by the trombones and double drums, used at Handel's Commemoration at Westminster Abbey. The whole under the direction of Mr. Ashley, sen. Doors to be opened at six, and the performance begin at seven o'clock precisely. . . . Half-price will be taken at nine o'clock. Boxes, 6s.; Pit, 3s. 6d.; Gallery, 2s.; Upper Gallery, 1s." The "Creation" was duly performed at Covent Garden Theatre, on Friday, March 28, 1800, for the first time in England. The band and voice parts for 120 performers were therefore copied by Goodwin and his assistants within six days! When Mr. Harris, the proprietor of the theatre, complimented all the parties concerned in the expedition they had used, the copyist replied: "Sir, we have humbly emulated a great example. It is not the first time the *Creation* has been completed in six days!" While the copying of the parts of such a long oratorio in six days seems to us very wonderful, yet how was it possible to get, in addition, and within the same space of time, adequate rehearsals for such a complex work? There may have been excellent sight-readers in those days, or the Conductor may have been satisfied with one or half a rehearsal. It is probable that the "Representation of Chaos" was portrayed more than once during the performance.

The writer of the "puff-preliminary" was not unknown in 1800. This is his achievement in the *Morning Chronicle* of March 28, the day of the first

* "Harmonicon," 1830, p. 46.

performance of Haydn's Oratorio. "The noise which the announced performance for the present evening of Haydn's most celebrated Oratorio of the 'Creation' has made through all the musical circles in our Metropolis is inconceivable. It is a work which has often been known to attract at Vienna five or six thousand auditors of a night. Having never yet been performed in England, and a copy of it been but lately obtained, it may safely be anticipated what an immense overflow Covent Garden Theatre is likely to experience this night from the amusement of this most celebrated and capital composition." The *Star* of the following day, March 29, recorded "The Oratorio of the 'Creation,' composed by Haydn, was performed at Covent Garden last night with much deserved applause." The *True Briton* of the same date says: "The Oratorio. The 'Creation,' a composition by Haydn, never before performed in England, was last night brought forward by Mr. Ashley. The exertions of this manager in endeavouring to gratify the public in all the range of his undertaking have been very liberally rewarded this season; but we do not remember on any former occasion to have seen so full and so respectable an audience as that of last night. The merits of Haydn, as a composer, and the well-known character of his music, preclude the necessity of our making any other observation on 'Creation' than that it is by no means inferior to any of his other productions in agreeable music, and superior to most in grandeur. It met with a very favourable reception throughout." "G. N.," writing in the *Musical World* of April 15, 1836, says: "The house was crowded to an excess . . . and never shall I forget the effect produced on the audience by that passage in the bass part which ascends by semitones (from B flat to D, if I recollect rightly) towards the end of the chorus 'The heavens are telling'—the applause was the most tremendous I ever heard." W. T. Parke, the oboist, in his "Musical Memoirs" (1830), Vol. I., p. 281, says in regard to the performance: "It was received with great applause, particularly the first act of it, in which the sublime chorus 'The heavens are telling' excited the admiration of the whole audience." Beyond these extracts the writer has not been able to find any other records of the performance. If the musical critic was a creature of later growth, the punster was abroad in the year 1800. Here is a specimen of his jokes in a newspaper of April 4: "The new Oratorio seems to have created some discord in the harmonic world; the quickness with which Ashley produced it is astonishing."

Ashley repeated his performance on April 2, with the addition of Mrs. Dussek and Mr. Denman (vocalists), and Concertos on the clarinet and violin by Mr. John Mahon and Mr. G. Ashley respectively; and for the third time on April 4, with "a Concerto on the grand pianoforte by Master Neate," then sixteen years old—probably his first public appearance.

On the morning preceding Ashley's first performance—March 27—the *Morning Chronicle* contained this advertisement: "Mr. Salomon having received from Dr. Haydn a correct copy of his new Oratorio, called the 'Creation of the World,' and having been favoured by him exclusively with particular directions on the style and manner in which it must be performed in order to produce the effects required by the author, begs leave to acquaint the nobility and gentry that he means to perform it on Monday, the 21st of April next, at the King's Theatre, Haymarket." Note the insinuations here made—(1), that Ashley's was not a correct copy; and (2), that Ashley was incapable of producing the composer's effects. Accordingly Ashley, like a true Briton, inserted the following in the

True Briton of March 31: "Mr. Salomon having insinuated that he alone is in possession of a correct score of the 'Creation,' I feel compelled, in justice to myself, to state that the Oratorio was published by subscription in Vienna, and that the printed copy from which I had the parts transcribed was delivered by Dr. Haydn to a subscriber in Vienna, and brought from thence expressly for me, and on which is the Doctor's initials. The accuracy with which it was performed, and the enthusiasm with which it was received, are, I hope, convincing proofs that no other directions are necessary to 'produce the effect required by the author.' I should not have obtruded myself, but I conceived it requisite to justify myself from the imputation of having attempted to impose a spurious production upon that Public to whom I am under so many obligations. I am, with the greatest respect and gratitude, their most obedient servant, John Ashley." On the next day—April 1—Salomon retorted thus: "In reply to Mr. Ashley's advertisements, Mr. Salomon thinks it incumbent on him to state to the public that, when he announced his intention of performing Haydn's celebrated Oratorio the 'Creation,' on April 21, at the King's Theatre, he did not assert to be alone in possession of a correct score of that excellent composition, but said, what he can prove by Dr. Haydn's letters, that he had been favoured exclusively by Dr. Haydn with particular directions on the style and manner in which it ought to be executed in order to produce the effects required by the author; Dr. Haydn's wish having been that this composition should be performed first in this country under the direction of Mr. Salomon, for which purpose he forwarded the first printed copy to him from Vienna, in the month of January, but which copy, owing to the detention of the mails, did not arrive in London till the 23rd ult." (i.e., March 23). With this deliverance of Salomon's the controversy seems to have ended.

We have given Ashley's advertisement, and, for the sake of completeness, Salomon's announcement in the *Morning Chronicle* of Thursday, April 17, 1800, here follows: "King's Theatre. Mr. Salomon most respectfully acquaints the nobility and gentry, that in compliance with the wishes of a number of the most distinguished amateurs of the art, the celebrated Oratorio of the 'Creation,' composed by Dr. Haydn, will be performed under Mr. Salomon's direction, in the Antient Music Room, on Monday next (the present performances in the Opera House not allowing sufficient time to erect an orchestra on the stage, so as to have it performed in the Theatre). End of part two, a Concerto on the organ by Mr. Samuel Wesley. Principal vocal performers: Madame Mara and Madame Dussek, Mr. Small (being his first public appearance in this country since his return from Italy), Mr. Page, Mr. Denman, Mr. Bartleman. Organ and pianoforte, Mr. Samuel Wesley. The band will consist of the opera band, and other eminent performers. The choruses will be supported by the young gentlemen of the Chapel Royal, the choristers of St. Paul's and Westminster Abbey, performers belonging to the Concert of Music, &c. . . . Tickets, 10s. 6d. each, to be had, &c." Records of Salomon's performance seem to be wanting; but Samuel Wesley relates, that on Madame Mara being asked her opinion upon the vocal solos in the "Creation," she replied: "I think the voice is an excellent accompaniment to the instruments."

We must not omit to record the early performances in the provinces. The "Creation" was given at the Worcester Festival in 1800—the same year as in London—and also in 1803. At Hereford and Gloucester in 1801 and 1802 respectively. Also at

the Birmingham Festival of 1802, and the whole or portions in 1805, 1808, 1811, and 1814, five Festivals in succession. From its first introduction, and especially in this country, Haydn's "Creation" started on that long career of prosperity which the charm of its melodies and the interest of its subject fully justified.

TUNES.

Music as an art has existed for at least 300 years, and tunes have existed for perhaps 3,000, yet no one can give a satisfactory definition of one or the other. The text-books say that "melody consists of notes in succession," which is true; but so does a cat's involuntary performance on the keyboard of a piano-forte. "A well-ordered succession of notes" is not much better, for a Canto Fermo answers this definition. Let us then add, "arranged according to certain definite, though elastic laws of harmony and rhythm." For, whatever may have been the case formerly, it is obvious that to be satisfactory to modern ears a melody must have a definite measure, be susceptible of division into component phrases, and be referable to one of our conventional key-scales. The term "well-ordered," should be explained as implying that the difference in pitch of the various notes should not be great, and the laws of harmony and rhythm alluded to govern the symmetry of the phrases, their cadences, and their harmonic sub-structure. But are we any the more advanced? No; for though nearly every sentence of music in every printed piece of European music conforms to this definition, it is generally considered that few composers have the gift of melody, and that tunes (by which people usually mean a very simple and obvious kind of melody) are few and far between. To make quite clear before we proceed the difference between *melody* and *tune*, we might quote, as an example for the cultured musician, the last two movements of Beethoven's Ninth Symphony. The theme of the *Adagio* is a melody, that of the *Finale* a tune. Or, for the amateur, take the two songs of *King Richard* and *Friar Tuck* in "Ivanhoe" as representatives of the two classes.

But here we are pulled up. There are not wanting people, with a genuine love for music too, who will flatly deny the existence of tune, or even melody, in either of the pieces just named. This need not shock or astonish the admirers of the works in question. Every composer who ever lived has had to suffer the reproach of unmelodiousness. Of Handel, Mozart, Haydn, Weber, Mendelssohn, Schumann, Sullivan, Offenbach, Audran, and Strauss, we have with our own eyes read the written verdict of earnest and well-meaning critics to this effect: "All very fine, no doubt; but *where's the tune?*" It is not of the least use telling people that the tunes are there if they could only catch them. They reply, "A good tune strikes you at once. I like something I can carry away with me." Of course these objectors are just the people whom no tune but the very simplest ever does strike, unless it is dinned into them; but you will never get them to admit this. Few indeed are the people who can hear a new work and carry any of it away. A very average amateur musician whom we know, complained, on hearing "Carmen" for the first time, that there was only one tune in it—the Toreador's song; and another came away from "Patience" with a sneer—"Call that a comic opera? Why, there isn't a tune in it. Give me the 'Cloches de Corneville.'" Now a comic opera consists wholly of music written in dance-rhythms and the simplest melodic and harmonic commonplaces—in fact, they are nothing but tunes.

Yet the people who most admire this kind of thing are just the ones who, on first hearing, deny the presence of any tune whatever in the "Belle Hélène," "Chilperic," "Fledermaus," or "Mikado." And you will observe they never say, "The tunes were commonplace and all alike"; they say always, "There are no tunes." They seem to require tunes which shall be at the same time new and familiar, a requirement which goes far to account for the want of originality in the most popular ditties, from "Home, sweet home" onwards.

But there is an unsuspected reason for this dullness of ear. You are a person of good musical taste, aren't you? Take up and go right through a collection of some dozens of selected tunes, I care not what—Chappell's "Music of the Olden Time," Strauss's complete Waltzes, the Moore and Burgess Album, Brahms's Songs, or "Hymns Ancient and Modern." If you don't know the contents of the book—which ever it may be of these—you will find the impression produced on you exactly the same. Two or three striking tunes and the rest totally uninteresting. It is simply a matter of contrast. The very tunes that seem so brilliant in an opera, separated by a goodly quantity of padding, when jammed together into a quadrille or an album are flat, stale, and unprofitable (except to the publisher). It is just the limited rhythms and harmonies of comic opera by which the tunes are kept to a dead level and therefore rendered less easy to recognise.

It is rare to find general acceptance of a tune as such, and absolutely impossible to find a tune as to the merits of which all nations will agree. Englishmen find little to stir them in the Rakoczy March, the "Marseillaise" awakes no thrill in patriotic Hungarian breasts, and Frenchmen quite fail to appreciate "Home, sweet home." Doubtless there are treasures of melody in the works of Asiatic musicians if we could only bring ourselves to appreciate them. If we cannot while others can, we should be foolish to deny their existence. Rather let us cultivate a broad receptivity of mind, and even try to get so far as to admit, when we hear a new work by a musician who has given his whole life to his art, that failure to grasp the whole at a first hearing *may* possibly be the fault of our imperfectly trained ear.

MUSIC AND DUMB SHOW.

"L'ENFANT PRODIGE," the clever little play which was produced last year in Paris, under the auspices of the quaintly named *Cercle Funambulesque*, founded by M. Larcher, and which has achieved an even greater success in England than in Paris, is eminently calculated to interest all musicians from the very important part which is assigned throughout to the sister art. The popularity of the piece, which has now been running to full houses for two months, is quite remarkable. Some cynics have been found to assert that people go to the piece in order to be able to boast that they have been to a French Play and have understood it perfectly. It is quite true that a certain small proportion of those who go find it difficult to follow, and on the occasion of our visit some *voeux populi* were audible which made us long for the presence of Mr. Anstey. There is an excellent story told of a deaf gentleman, a great frequenter of first night performances, who had not realized that the piece was to be played in dumb show, and planted himself in the middle of the front row of the stalls with an ear trumpet applied to each ear! This gentleman was doubtless disappointed with the piece as the apostle of æstheticism was with the Atlantic. But in the main the pleasure excited by the performance has been widespread and genuine.

Dumb show as a fine art had almost died out when M. Larcher's *Cercle Funambulesque* turned their attention to it. Fifty years and more ago it was a very different thing. Then the Christmas pantomimes in this country were almost entirely given in dumb show, and at the opera house Carlotta Grisi, Cerito, and Perrot used to delight the audience in stories told by gesture. The revival has taken the fancy of the public so keenly that our own actors are fain to follow suit, and we are threatened with a veritable deluge of dumb shows. And certainly there is much in excuse for the new departure. There is a great deal too much talk now-a-days, both in and out of Parliament, and it would be a most welcome relief if the business of the nation could be partially at least transacted by gesticulation. As for the theatre, the elimination of the human voice is by no means an unmitigated evil. Some of our best actors and actresses are terribly handicapped by their voices and accents, and once they were allowed to play in dumb show would afford unalloyed pleasure to the most fastidious auditors. But the curious part of the thing is this, that real pantomime, while in itself a revival of an ancient art, is proved, by the success of "L'Enfant Prodigue" to depend largely for its success on its association with music of a thoroughly modern type. We have taken the trouble to ascertain by inquiry the impression produced by the piece as a whole on average persons who like music without knowing anything about it, and we found them unanimous in declaring that they considered it an absolutely indispensable factor in their enjoyment. A short piece in dumb show without any music might answer very well, but in a play which lasts for more than two hours the silence would grow oppressive.

As to the manner in which M. André Wormser, the composer, who has collaborated with M. Carré fils in "L'Enfant Prodigue," has done his work, we think that scant justice has been done to him for his remarkable and minute cleverness. The means which he has employed for the realisation of his intentions are modest but adequate, consisting of a fairly full string band reinforced by the wood-wind quartet and a pianoforte. Wherever matters take a serious or critical turn the entire force of the orchestra is employed, but, as a rule, the musical illustration is provided by the pianoforte alone. Where a story is entirely told, so far as the actors are concerned, in dumb show, it is obvious that the author of the *scenario* must exercise considerable judgment in selecting such emotions, sentiments, and incidents as lend themselves to the medium of pantomime without taxing the comprehension of the spectators too severely. It is all very well to quote the dictum of Horace—

Segnius irritant animos demissa per aures,
Quam quæ sunt oculis subjecta fidelibus.

None the less, the most serious drawback to this form of entertainment is the strain which it imposes upon the eyes from beginning to end, especially if the spectator is not near the stage. The music helps one out wonderfully in some passages, but M. Wormser is chary in the use of merely imitative illustrations. Here and there, as in the hunt for the blue-bottle in the second Act, the orchestral mimicry is legitimate and irresistible. The associations bound up with Mendelssohn's "Wedding March," again, are turned to excellent account in connection with the proposal of marriage made to the faithless *Phrynette* by *Pierrot's* rival. But, in the main, M. Wormser has made it his aim not to supplement the gestures of the performers by what we call "pantomime music" so much as to provide an appropriate emotional background, so to speak, against which the incidents of the story stand out. The story itself is of a very

simple nature—how simple the following summary, taken from the *Spectator*, may serve to show to those who have not witnessed the piece:—

"*Pierrot* the younger, keeping house with his well-to-do parents, and being an only child and spoilt, waxes fat, and kicks. In fact he runs off with a pretty washerwoman, with whom he carries on, presumably in Paris, having provided the needful funds by breaking open the parental till. When the money is exhausted, the washerwoman naturally takes up with somebody else, and the prodigal son has nothing for it but to return home in a starving condition. His mother receives him joyfully, but the elder *Pierrot*, being cast in a sterner mould than his Scriptural prototype, altogether refuses to kill any sort of calf, and, in fact, nearly has a fit of apoplexy on seeing his son. Fortunately the drums of a passing regiment are heard, and the prodigal expresses his determination to enlist in it. The patriotic resolve softens his father, and the prodigal son is understood to be forgiven as the curtain falls."

Even from this short summary it will be seen that at the final crisis of the play music is of supreme importance. It would, of course, have been possible to make the soldiers pass visibly by the window, but the incident is told ten times as effectively by the sound of the regimental band. Another critical point where the music immensely adds to the pity and terror of the situation is where the old couple, who have fallen asleep in their chairs, wake to see their son rifling the desk. The stage is darkened, but one can see their awe-stricken faces as they sit there paralysed with horror. The tumult in their hearts here finds wonderfully vivid illustration in the passionate and agitated strains of the orchestra. While the actors are always dumb, the music is hardly ever mute. Every gesture and step of the performers is accompanied by its musical setting, and too much praise cannot be bestowed upon all concerned for the perfect unanimity with which they suit the action to the sound.

The acting all round is of rare excellence, notably in the case of Mlle. Jane May as *Pierrot* the younger, M. Courtès as the father, and Madame Schmidt as the mother. If it be true, as we have said above, that dumb show pieces are to come into vogue, our native performers will have their work cut out for them if they intend to reach a similar level of excellence. But of one thing we feel assured, and that is that the chances of success in a piece of the sort are immensely heightened by the collaboration of so clever a musician as M. Wormser has proved himself to be.

THE occasion of the farewell of Mr. Sims Reeves has brought forward several biographical particulars concerning him. The notices of his life and career in the generality of musical books dealing with such matters give the date and place of his birth after the manner given in his own statement published in his autobiography last year. A correspondent writes to a contemporary as follows:—"May I correct an error which appears in your account of Mr. Sims Reeves's farewell? It is stated therein that Sims Reeves was born at Shooter's Hill, Kent, on October 21, 1822; but he was born in the Royal Artillery Barracks, Woolwich, September 26, 1818, and his baptismal certificate in the register at Woolwich church verifies the fact. I believe in his autobiography Mr. Sims Reeves gives his birthplace as Shooter's Hill, but that is a poetic flight from Woolwich Barracks. The noted tenor's father was a bombardier in the regimental band of the Royal Artillery, occupied quarters in rear of the old regimental church, and was teacher of the

choir. He was his son's first instructor, and, detecting very early indications of musical genius in the boy, did all he could to foster them. Sims Reeves made his first public appearance at a sacred concert given by Mr. McKenzie, Artillery bandmaster at that time, at Woolwich, December 23, 1834, in the Royal Artillery Chapel. In the book of words used on that occasion, besides others, are the names of Sims Reeves and his father—Master Reeves being enumerated with the trebles and his father with the basses. It may be mentioned, as a strange thing, that since Sims Reeves gained notoriety as a famous singer, he could never be induced to sing in his native town." In the face of this circumstantial statement, Mr. Reeves may, if he chooses, follow the example of the Irishman, who, being asked when he was born, declined to compromise himself by any explicit admission, for, said he conscientiously: "I believe I was present at the time, but I have no recollection of the circumstance."

A MEETING, convoked by his Royal Highness the Duke of Edinburgh, has been held at Clarence House in order to form the committee of management for a British section in the Musical and Dramatic Exhibition which is to be held at Vienna next year. The object aimed at is to provide an exhibition illustrating as completely as possible the history and progress of music and the drama. The exhibits are to consist of portraits of eminent composers, playwrights, actors, and actresses; paintings and engravings representing interesting episodes in theatrical annals or in the lives of musical and dramatic celebrities; manuscripts, musical scores, and autograph letters; curiosities, such as costumes, stage properties, remarkable playbills, plans and pictures of theatres, ancient and modern; testimonials presented to dramatic and musical celebrities; books on music and the drama, and musical instruments of all ages. The exhibition is to be held in the grounds of the Rotunda, in the Prater. Several rooms will be fitted up to represent the *mise-en-scène* of theatres in this and former centuries, beginning with the performances of comedies by Aristophanes and tragedies by Euripides at Athens, passing on to the mystery plays of the Middle Ages, thence to the performance of the Théâtre Français in Louis XIV's reign, when Corneille's *Cinna* and *Augustus* appeared in the *perruques* and dress of the seventeenth century; and coming finally to a Shakesperian play as seen in our days, with all its correctness of detail, at the Burg Theater of Vienna, or at the Lyceum in London. Moreover, it is proposed to hold some concerts and to organise some theatrical performances in connection with the Exhibition. These would comprise works written or composed for the occasion and old works, either unperformed or but little known to the public. Sir George Grove, Mr. W. G. Cusins, Mr. A. J. Hipkins, Mr. Henry Irving, Mr. J. C. O'Dowd (Chairman of the Garrick Club), Sir J. Stainer, Dr. C. V. Stanford, Dr. A. C. Mackenzie, and others form the English committee.

We have recently come across an American novel in which there is a musical heroine. This is how she is described: "One great abiding love she has, and one great glorious gift to do it worship. Music is her idol. Her gift—the voice of a nightingale devoted to its service. She moves as in a sea of sound. Deep-toned waves of harmony and melody's sparkling spray surge over in her soul. Not all untaught is she. Crotchets, quavers, semiquavers, and demisemiquavers stand to her for love, friendship, society, amusement—all that usually goes to fill a young

girl's happy life." There is something very delightful in the phrase "not all untaught." It is calculated to act as a restraining influence upon those who imagine that they can achieve eminence in the musical world by the unguided light of nature. Why a crotchet should represent love and a quaver friendship is slightly puzzling, but let us continue: "No mean triumphs has she already won in her absorbing art. Thousands have listened, thrilled and entranced, to the vibrant tones of her magnetic voice. Already has she been called America's young nightingale; but before the flush of triumph has faded from her cheek, or the fresh-won laurels have cooled her ardent brow, malicious Fate appears, with a burden of prostrate nerves, and says, 'Thou art mine; thou shalt no farther go.'" Here is a picture which it would take the genius of Mr. Watts to represent adequately—Music and Fate. Music flushed and laurel-wreathed, and Fate bowed down beneath a burden of prostrate nerves. Lest, however, our readers should be unnecessarily harrowed at the heroine's collapse, we hasten to assure them that it was only temporary. Angela, for that is her name, makes an excellent marriage with an Englishman of good family and immense wealth, and creates a *furor* in London society.

THERE is a most amusing account in a recent issue of the *Daily Telegraph* of a vocal academy for bullfinches which has been started in Covent Garden market. Just at the present moment it seems that there is a lively demand for piping bullfinches, and the writer gives an interesting description of the process of training. The birds are taught by a small hand reed organ, which is kept going all day long. One is shortly expected to make its *début* with the "Bogie Man," but the coming bird is that which is engaged on "Ho! Jolly Jenkin." Unluckily it takes some eighteen months to complete the musical education of a bullfinch in a tune, so that they never can be quite "up to date!" Musicians will not fail to remember the little episode mentioned in Holmes's "Life of Mozart." In his ledger for May 27, 1784, he bought a starling for thirty-four kreutzers, and immediately under the entry of its purchase he has written its song with the comment *Das war schön*. The tune was as follows:—



Thirty-four kreutzers was a considerable disbursement for Mozart, but it would not go far towards the purchase of a modern piping bullfinch, which fetches more than its weight in gold. According to the writer in the *Daily Telegraph*, they have all the *minauderies* of a *prima donna*, and watch their audience most carefully while they are performing. We may quite expect to see the whistling lady superseded in the coming season by the piping bullfinch.

For the Hereford Musical Festival of 1891, which is to be held on September 8, 9, 10, and 11, the proposed programme is as follows:—On Tuesday, the opening day, in the Cathedral, Mendelssohn's "St. Paul"; in the Shire Hall, in the evening, the programme will include Symphony, B flat (Schumann), Cantata, "Battle of the Baltic" (C. V. Stanford), Overture, "Meistersinger" (Wagner), Choral March, "The Bride" (Mackenzie), and some songs and part-songs. On Wednesday the whole of the music will be performed in the Cathedral, the works selected being Mozart's "Requiem," "Eroica" Symphony (Beethoven), "Praise to the Holiest" (Dr. H. J.

Edwards), Prelude to "Parsifal" (Wagner), Sullivan's "Te Deum," "St. Mary Magdalen" (Sir J. Stainer), and the "Hymn of Praise" (Mendelssohn). On Thursday a new setting of the Psalm "De Profundis," by Dr. C. H. H. Parry, "The Repentance" (C. H. Lloyd), "Calvary" (Spohr), and "Elijah" (Mendelssohn), which will be given in the evening. On Friday, according to time-honoured custom, "The Messiah" will be given, and in the Shire Hall the Festival will end with a Chamber Concert. There are, it will be seen, several works to be brought out for the first time at this Festival, some of which will be conducted by their respective composers. The Organist of the Cathedral, Mr. G. R. Sinclair, will conduct the remainder of the compositions selected.

THE Tenth Triennial Handel Festival, which will be held on the 22nd, 24th, and 26th inst., at the Crystal Palace, will include, according to time-honoured precedent, "The Messiah" and "Israel in Egypt" on the first and last days. On Wednesday, the 24th inst., will be performed a selection from several of Handel's sacred and secular works; and this selection, which is always regarded with peculiar interest by the lovers of the music of the "Giant Saxon," contains a number of pieces which will be new to the public, and some which are scarcely, if at all, known even to those who have a large knowledge of his works. The "Chandos Anthem" (95th Psalm) will be given for the first time at a Handel Festival, with some judiciously added accompaniments for viola, wind, and organ, by Mr. Battison Haynes. The Double Chorus, "Gloria Patri," for double chorus and double orchestra, will be heard for the first time in England, the copies having been supplied from a MS. in the possession of Mr. W. H. Cummings. The "Gloria" is the sole example known of Handel's writing for double choir and double orchestra. The MS. to be used in this performance is in the handwriting of a copyist. It was brought from Italy, and passed into the possession of the Rev. E. Goddard, at whose sale it was purchased by the present owner, who has lent it for performance on this occasion. The autograph score was burnt in a fire at the house of Mr. Kerslake, of Bristol, with other precious volumes. The copy belonging to Mr. Cummings was verified by quotations of the themes taken from the original, and printed in the catalogue when it was sold by auction by Messrs. Puttick and Simpson in 1858. The Selection from "Acis and Galatea"; the Overture to "Giustino"; the Duet, "Caro piu amabile belta," which Madame Nordica and Mr. Santley will sing, from "Giulio Cesare"; the Minuet, from "Berenice"; and the Bourrée, from "The Water Music," are all novelties; and these, with some well-known solos and choruses, and the Concerto for organ and orchestra (No. 4, in F), to be played by Mr. W. T. Best, form a programme of the greatest possible interest and attractive power. The solo vocalists on the first day of the Festival (22nd inst., "The Messiah") will be Madame Albani, Miss Marian McKenzie, Mr. Edward Lloyd, and Mr. Santley; on the third day (26th inst., "Israel in Egypt"), Madame Nordica and Miss Macintyre, Madame Belle Cole, Mr. Edward Lloyd, Mr. Bridson, and Mr. Brereton. The general Organist is Mr. A. J. Eyre, and the Conductor is Mr. August Manns, whose successful efforts on the last occasion greatly helped the prosperity of the Festival.

THE ninth part of the publication issued by the monks of Solesmes, under the title of "Paléographie Musicale," commences a new and interesting series of photographic fac-similes of rare and antique

musical manuscripts, comprising plain-song in varied forms, Gregorian, Ambrosian, Mozarabic, Gallican, and so forth. The first eight parts contained a phototypic reproduction of the famous manuscript presented by Charlemagne in 790 to the Monastery of St. Gall, where it is now preserved. The aspect of the pages, every peculiarity of the writing of the neumes or notes, and text, the very grain of the vellum leaves have been faithfully reproduced, so that the subscribers to the series are in possession of the next best thing to the precious volume itself. In the volume commenced in the present number it is proposed to give nearly two hundred fac-similes of the melody of the response "Justus ut palma," taken from writings belonging to different ages and localities. The importance of the opportunity thus offered of comparing the growth of neumatic notation in its ethnological and chronological extent will be highly appreciated by the students of musical antiquities.

THE columns of the daily papers in Melbourne have been opened for the ventilation of the subjects required for the examination for musical degrees by the newly appointed Professor in the University. The musical qualifications are admitted to be fair and reasonable, but objection is taken to the German language as a necessary subject for a musical degree. The advocates for the introduction of German into the curriculum give as a chief reason for retaining it that the Professor understands it and many of the most prominent musicians the world has seen belong to the Teutonic race. Of course, we all know that music is a language which is cosmopolitan; its utterances are of universal acceptance, and its expressions are not wholly confined to German, and it may be thought that an argument which would restrict the use of musical knowledge to the literature of one tongue is about as strong as that employed by the rebellious paupers in the dramatic scene of "The revolt in the Workhouse," written some half century ago: "We must have Matt Muggins for our leader, because his father was a sodger."

THOSE who are interested in the "Drinking Songs" of England will find attractive reading in Miss Smith's suggestive article on the subject in the April number of the *Gentleman's Magazine*. She takes no notice of Walter de Mapes and the mediæval drinking ditties, but starts from the sixteenth century, and begins with Bishop Still's song "I cannot eat but little meat." Her printer has not done her justice. Her harmonised and incorrectly quoted version of the "Round," four parts in one, by Weelkes, printed in "Deuteromelia," 1609, set to the first verse of Still's words, is inserted in the middle of the song "The gods of love," which comes second on the list. The rest of the songs quoted in the article show that Miss Smith has only trodden the borders of the domain. There is much more to be done by the next writer who undertakes to speak on the subject of old English Drinking songs, and greater knowledge and authority will be necessary.

A CORRESPONDENT has made a suggestion which is worth consideration and should be acted upon. He proposes that a memorial might be drawn up petitioning the Archbishop of Canterbury, or one of the Universities, to confer the title of Doctor of Music upon Mr. Sims Reeves, as a fitting recognition of his genius on the occasion of his retirement from the public platform. Our correspondent further suggests that a subscription from members of the profession might be raised to defray the expenses. If merit is to be rewarded and honoured, no more fitting recipient of honour and dignity could be found than

one who has done so much to raise the status of vocal art and to advance the position of its professors in the estimation of his countrymen.

It is proposed to celebrate the twenty-fifth anniversary of the appointment of Dr. A. H. Messiter as Organist and Choirmaster of Trinity Church, New York. For this purpose an influential committee has been formed and the celebration will be inaugurated by a Service in the Church on the 11th inst., when the music will be performed by a large body of voices formed of the church choir and the friends of the Organist. In the evening a banquet will be given in honour of Dr. Messiter, who is one of the most popular church musicians in New York.

FACTS, RUMOURS, AND REMARKS.

AN unpleasant incident and, let us hope, a singular experience, is thus related in a transatlantic sheet: "On April 13 a hack containing a gentleman rattled up to the Leland Hotel. Arriving there, he sent the driver in to the clerk with a request that he send a blanket out to him. The unblanketed gentleman was Adam Itzel, musical director of the McCall Opera Company. He left Baltimore at eight o'clock Saturday night, and being very tired left orders that he was not to be disturbed in the morning. He slept long and late, and when he decided to get up he found that his wearing apparel was missing. Coat, vest, and even trousers were gone, and the conductor and porter were unable to account for their disappearance. Mr. Itzel was forced to lie in his berth until he arrived in Chicago. All the stores were closed and Mr. Itzel, scantily clad, got into a carriage and was driven to the hotel, and after getting to a room borrowed clothing until he could replace the loss." The late Mr. Maas once lost his portmanteau and sang in a suit of clothes (several sizes too large) borrowed from an hotel waiter, but that was much better than a blanket.

A CURIOUSLY interesting case has been heard at the Eastbourne County Court. A boarding-house keeper was sued for £18, the value of a musical-box supplied to order. One of the several defences was that the instrument did not play the airs ordered, although the names of the airs appeared on the card. His Honour, Judge Martineau, had the box brought into Court and the airs played. Especial exception was taken to the valse "La Gitana." Plaintiff called an expert, who swore that the musical-box played "La Gitana" quite correctly, and he held the score before him. The defendant called a lady expert, who, with the score before her, swore that the box did not play a single note of "La Gitana," but something altogether different. His Honour said that he was not himself musical, but he must decide that the box did play the air. The composer of the piece has written to the papers suggesting that he might have been called as a witness to prove the identity of his composition. He may have been able to state whether there are two vales bearing the same title, and as the experts spoke by the score, whether the box spoke by the card.

THE National Eisteddfod of Wales (1891) will be held at Swansea on Tuesday, Wednesday, Thursday, and Friday, August 18, 19, 20, and 21, and the chief performers already engaged are the following: Sopranos—Mrs. Mary Davies, Mrs. Glanffrwd Thomas, Miss Maggie Davies, Miss Marion Evans, and Miss Minnie Robinson; Contraltos—Miss Eleanor Rees, Miss Hannah Jones, Miss Kate Morgan, Miss Adela

Bona, and Mrs. Polly Jenkins; Tenors—Mr. Edward Lloyd, Mr. Ben Davies, Mr. Maldwyn Humphreys, Mr. Dyfed Lewis, and Mr. William Evans; Basses—Signor Foli, Mr. Lucas Williams, Mr. David Hughes, Mr. Dan Price, and Mr. John Walters. The Pavilion, which will accommodate 15,000 people, is in course of erection. There are six or seven choirs preparing for the chief prize of £200 and a gold *baton*, value £75, to be the property of the Conductor of the winning choir. There are also about the same number of choirs preparing for the second class competition, and several for the third class.

THE Peterborough and Lincoln Triennial Festival will this year be held at Peterborough, on the 10th inst. It had been hoped that the choirs of Ely or Southwell would have joined that of Peterborough, but this could not be arranged. There will be two Services—afternoon and evening. In the afternoon Beethoven's "Mount of Olives," Schubert's Symphony in B minor, and the "Woman of Samaria" (Sterndale Bennett) will be performed; in the evening Gounod's "Redemption" will be given. The soloists include Miss Anna Williams, Miss Marian McKenzie, Mr. Iver McKay, Mr. Watkin Mills, and Mr. Brereton, with a band and chorus of 400. The leader of the band is Mr. A. Burnett; Organist, Mr. C. Hancock; and the Conductor, Dr. Haydn Keeton, Organist of Peterborough Cathedral. For "The Redemption" the celestial choir will be placed in the triforium. An organ is to be specially erected by Mr. J. Binns, of Bramley, Leeds, at the West-end of the Cathedral.

NOT many candidates have till now sent in applications for the Reid Chair of Music in Edinburgh University, but a great many are mentioned as probable applicants. Among the former the most important are Mr. Frederick Niecks, the well-known writer and critic, Mr. Carl D. Hamilton, a local candidate with a good practical record, and Mr. F. J. Simpson, of London, with qualifications from Oxford and Germany. Among the latter the most interesting are a famous and brilliant young Englishman, and a rising young barrister who expresses a desire to forsake his law studies and the claims of Primrose League meetings for the furtherance of the cause of music. It is to be hoped that the amateur element will not be recognised when the list comes to be made up; because, unless it were represented by a very Mendelssohn, the appointment would be unpopular at home, and perfectly inexplicable and incomprehensible abroad.

ANTONIN DVORÁK will visit England once more this month. On the 16th inst. he is to receive the degree of Mus. Doc. at Cambridge. He has not prepared any special "exercise," for it is not customary so to do on the part of those on whom the degree *honoris causa* is conferred, but on the 15th he will direct the performance by the Cambridge University Musical Society of his "Stabat Mater," an air from the "Spectre's Bride," and his Symphony in G. The chief vocalists in the "Stabat Mater" will be Madame Albani, Miss Hilda Wilson, Messrs. Lloyd and Henschel. The Requiem, which Dvorák has recently finished, will be produced at the Birmingham Triennial Festival in October, when he will probably conduct the work himself.

THE Conductor of a Provincial Orchestral Society advertised for members, "those who could play wind instruments preferred." He received, among other answers, one from a correspondent who asked

"whether the English concertina came under the class required." He named as his qualifications that he had been under "tuition" for a few quarters, and with a little instruction would be able to take a minor part in the Society. The Conductor's answer is not recorded. Probably he has declined the kind offer. If he has accepted it, he will lay himself open to aspirants whose musical studies have been made for "a few quarters" on the mouth organ, the mirliton, and the kazoo.

THE following remarks by Mr. Philip Hale (*Boston Home Journal*) will be read with interest: "He (Pachmann) is a favourite here, and with reason. His odd ways—call them not affectations—seem to many of us merely a revelation of the man. He is of another temperament, another race. It is easy for us, with bodies pierced by the east wind and with minds hampered by traditions of conventionalities, to measure all foreigners by the yardstick of our prejudices and opinions. We express freely our views concerning Mr. de Pachmann. Does it occur to us that Mr. de Pachmann's estimate of his audiences might be of interest?"

MR. SNAZELLE, who is at present in Melbourne, is engaged in writing a comic Opera in conjunction with Messrs. Hamilton Clarke and Charles Bradley. Mr. Snazelle and the Australians appear to be on very good terms with each other. He expresses his intention of making Australia his home, in appreciation of the kind reception he has met with there. They, in their turn, give him a eulogistic article and a full-length and highly-coloured portrait in a leading paper, couched in the most "elegant" Australian English, and concluding with the following sentence: "As a comedian no whiter man has ever visited Australia." Colonial papers, please explain!

IS an announcement of his "Musical Year Book" for 1890, Mr. George H. Wilson, of Boston, says: "It will contain about 150 pages displaying the happenings in the larger cities," &c. It is well known that our American kindred use not a few words strange to ourselves, but to the employment of which no prudent Englishman objects until he is quite sure that they were not in the vocabulary of his own forefathers. The substantive we have italicised above is not in Shakespeare, neither does it occur in the Bible. Perhaps Mr. Wilson can show equally good authority for it.

WE learn from a contemporary that Herr Eugen d'Albert (formerly Mr. Eugene of that ilk) has been interviewed. He protests that he never said anything against Scotland and Glasgow. "He did worse than say anything," observes our contemporary, "he was born there." Herr Eugen's latest version of his nativity runs: "My father was a German of French extraction, and I am a German by parentage and education." The young gentleman appears never to have had a mother.

MR. EDISON proposes to produce, at the Chicago Exhibition, a novel invention by means of which the music of an opera at a distance can not only be heard, but the hearer can also see the actors, the scenery, and all that goes on without moving from the position in which he may be placed by the inventor. If it is possible to arrange to give translations of these performances in the vernacular, and for the automatic service of refreshments between the parts, the whole thing will be perfect.

SHAMSKIN, PA., is hardly a musical place. The theatre has no orchestra, and when Miss Rose Coghlan procured a pianoforte arrangement of the Minuet she dances in "Peg Woffington," the only available pianist was a blind man. At length a violinist was discovered, and he fiddled the Minuet, while the blind man played chords, "generally in the wrong place."

IT was said, after Sarah Bernhardt had whipped somebody or other, that during the *fracas* there was difficulty in making out which was the whip and which the lady. That story has been beaten in America, as thus: Head Waiter to favoured guest: "If you'd like it, Sir, I can fix it so as you can eat dinner with Sarah Bernhardt." Guest: "Thanks, but I'd rather have an ordinary fork."

IF talent is not hereditary in the same form, the children of talented parents often exhibit the effects of mental culture or artistic disposition in other directions. Miss Patey, the daughter of Madame Patey, is an artist. One of her pictures, a portrait in pastel of Miss Edith Cusins, the daughter of Mr. W. G. Cusins, Her Majesty's Master in Music, occupies a conspicuous place in the Salon at Paris this year.

A CHORAL work, called a "Prologue," by Gluck, has been discovered at Dresden. It was written in 1767, at the request of the Grand Duke Leopold of Tuscany, to celebrate the birth of an heir. The libretto is from the pen of a Florentine poet, and the work—entirely for chorus—is of moderate dimensions. It is to be printed as soon as possible. The admirers of "Orfeo" will give it glad welcome.

MR. LLEWELLYN, whose successful *début* was noticed in our February number, has made a further advance in his operatic career. His performance of *Mephistopheles* in Gounod's "Faust" at *Intra* being well spoken of. The same journals give great praise to Miss Elvira Trevelyan, who appeared in the same opera as *Margherita*.

THE *Musical Courier*, of New York, of the 13th ult., contains a portrait and memoir of Andrew Carnegie, the munificent founder of the New Music Hall in that city, with some excellent views in outline of the exterior and interior of this remarkably handsome building.

IS there some occult argument in "calling names"? In the course of a half-column article on a gentleman to whom one of our American contemporaries is opposed the editor used the term "little Swabian manager" seven times.

IN the House of Lords, after a discussion on the Copyright Bill on the 11th ult., Lord Monckswell asked their Lordships to allow the Bill to be read a second time on the understanding that it should not be further proceeded with this session.

MR. ALFRED J. CALDICOTT has returned from America after a long and successful *tournée* in the United States as Conductor of Miss Agnes Huntington's Opera Company.

AN American contemporary, having nothing else to say about Mendelssohn's "Hebrides" Overture, calls it "formful!"

ROYAL ITALIAN OPERA.

ON Monday, April 27, Meyerbeer's "Le Prophète" was given before a full but not particularly sympathetic audience. Madame Richard repeated the dignified and pathetic impersonation of *Fides*, which created so marked an impression last year; but her inability to conform to the exigencies of our pitch was even more noticeable than last year, and seriously impaired the effectiveness of her delivery of the aria, "O mon fils." M. Jean de Reszké, in the title rôle, thawed the chilliness of the audience by his superb declamation of the Hymn at the close of the second Act, and, for the rest, acted and sang with rare distinction. His brother, M. Edouard de Reszké, perhaps the most finished artist in Mr. Harris's company, was inimitable as the chief Anabaptist, *Zacharie*, his colleagues, *Jonas* and *Mathisen*, being competently represented by M. Montariol and Signor Miranda. Madame Rolla was moderately efficient as *Berthe*, while M. Dufiche took the part of *Oberthal*. The opera was very handsomely mounted, and the skating ballet better managed than last year, though some of the performers were hardly up to Olympian form, and the antics of the *première danseuse* met with a somewhat mingled reception. Signor Mancinelli conducted with ability, but the orchestra failed to reach their usual level of efficiency.

ON Saturday, the 2nd ult., Boito's "Mefistofele" was given, with Madame Albani and M. Edouard de Reszké as the chief attractions. Mr. Harris is not to be congratulated on the taste displayed in the mounting of this singular but strangely romantic and beautiful work. The Brocken scene wound up with a great explosion, for which there is no justification whatever in Boito's score, and the whole spirit of the stage management was equally pantomimic. The band again was consistently too loud, ruining the effect of the prologue and the garden scene. But the performance of the two principal artists redeemed everything. Madame Albani was somewhat restless at first, and her voice was not at its best, but in the prison scene her acting was pathetic in the extreme. As for M. Edouard de Reszké, his magnificent voice, his beautiful enunciation, and his fine acting were never more conspicuously displayed than in the title rôle. His most stentorian tones are never strident; in fact, the louder he sings the more delightful he is to listen to. No one who heard him deliver the exultant cry "E giudicata!" is likely to forget it in a hurry. The volume of sound was quite phenomenal. The cast was completed by Mdle. Guercia (*Marta* and *Pantalis*), Signor Rinaldini (*Nerius* and *Wagner*), and M. Montariol, who undertook the rôle of *Faust* at very short notice, and acquitted himself very creditably, notably in the lovely prison duet "Lontano, lontano." Signor Mancinelli conducted.

"Carmen" was repeated on Monday, the 4th ult., with three modifications in the cast—Mdle. Zélie de Lussan making her *entrée* as the heroine, Madame Rolla taking the part of *Micaela*, and M. Devoyod that of *Escamillo*. Mdle. de Lussan's impersonation of *Carmen* is too well known to call for much comment. It errs on the side of restlessness and an excess of "business." Mdle. de Lussan is too fond of patting and stroking everyone. But she is vivacious, sprightly, and brings out the *canaille* of the part. Madame Rolla did fairly well as *Micaela*, but her style lacks distinction, and M. Devoyod seemed hardly yet to have regained the full command of his resources after his illness. The *Toreador's* song made hardly any effect at all. A word of praise is due to the effective singing and acting of Mdle. Janson as *Mercedes*. M. Lubert was the *Don José*, and sang with energy and ability. Mr. Randegger conducted.

An excellent performance of "Don Giovanni" was given on Thursday, the 7th ult. The *Don* is quite one of the best parts in M. Maurel's repertory. M. Isnardon is an admirable *Leporello*, Mdle. Zélie de Lussan shows to greater advantage in the part of *Zerlina* than in any other, while Madame Tavary more than atones for her lack of vocal charm by her fine declamation and admirable acting. Signor Ciampi is apt to overstep the bounds as *Masetto*, but he is undoubtedly diverting. M. Montariol as *Don Ottavio* is dramatically all that could be desired; unhappily the quality of his voice is not on a par with that of his acting. Madame Rolla, as *Elvira*, did not rise beyond

her usual level of competent mediocrity. Signor Abramoff completed the cast as a somewhat stolid but efficient *Commendatore*. "Don Giovanni" was repeated on the 15th ult., with Signor Ravelli as *Don Ottavio*. The change was excellent in one respect, for Signor Ravelli has a good straightforward tenor voice, and knows how to use it. But it is rather a case of *vox et præterea nihil*. If he and M. Montariol could be rolled into one, an excellent *Don Ottavio* would be the result.

The *début* of Miss Sybil Sanderson and M. Van Dyck in Massenet's "Manon" attracted a large house on Tuesday, the 19th ult. "Manon" was produced by the Carl Rosa Company some six years ago, and achieved a fair measure of success, but had not been heard in this country in French before. It is a work of great cleverness, not a little originality, and marked by a good deal of superficial emotion. Miss Sanderson has some excellent qualities. Her enunciation is admirable, and she is a sympathetic and graceful actress; but her apparent inability to emit a single clear note is a fatal bar to her success with audiences who look upon the *tremolo* as a fault and not a virtue; and furthermore, her voice is of a calibre quite unsuited to so large a stage and so large an auditorium as that of Covent Garden. M. Van Dyck seemed a little over-anxious to assert himself at the outset, but his merits are incontestable. The highest register of his voice is not that of a true tenor, as we understand the word, but is rather suggestive of a converted or elevated baritone; otherwise the voice is delightfully full and mellow, and is managed with consummate skill. M. Van Dyck created a veritable *fièvre* in the Dream Song in Act ii., and at once established himself as a prime favourite. That a singer who has won such fame in Wagnerian parts as a *Helden-Tenor* should be so admirable in *opéra comique* is a striking proof of his versatility. M. Isnardon and M. Juteau, an excellent comedian from the Théâtre de la Monnaie, lent valuable aid in minor parts. The opera was handsomely mounted, and went with a good deal of *entrain*, though not with the rapidity possible in a smaller theatre, to which it is far better suited. Signor Mancinelli conducted, the rehearsals having been superintended by the composer.

A grand combination performance of "The Huguenots" was given on Wednesday, the 20th ult. Madame Albani, Mdle. Giulia Ravogli, Mdle. Mravina, the two de Reszkés, and MM. Maurel and Lassalle being included in the cast. Of these, the new-comer, Mdle. Mravina, a compatriot of the MM. de Reszké, claims first attention, and if her subsequent performances do no more than maintain the high level reached by her at her *début*, she will prove a most valuable addition to Mr. Harris's company. Her voice is a light but singularly pure, true, and tuneful soprano, delightfully even throughout all its compass, and perfectly free from all *tremolo*. Her technique is fluent and accurate, and her impersonation of the rôle of the *Queen* proved her to be a capable actress. For the rest Madame Albani gave a most sympathetic rendering of the music allotted to *Valentina*, Mdle. Giulia Ravogli bore herself gallantly and sang admirably as *Urbano*, the De Reszkés were incomparable as *Raoul* and *Marcel*, and M. Lassalle was a dignified *St. Bris*. As *Nevers*, M. Maurel showed a decided disposition to "step down and out" of the picture. It is a pity that so great an artist should carry individualism to such lengths.

ON Thursday, the 21st ult., "Don Giovanni" was again repeated, M. Edouard de Reszké assuming the rôle of *Leporello* with great success, singing "Madamina" with inimitable charm and *bonhomie*. Some critics have urged that M. Edouard de Reszké is too big for the part, but surely there is no reason why a valet should not exceed his master in inches.

The "Meistersinger" was produced on Saturday, the 23rd ult., with a cast substantially the same as that which gave the work last year, the only important change being in the rôle of *Eva*, which was now assumed by Madame Albani, and played and sung by her with the utmost charm and spontaneity, her share in the scene in *Sachs's* house (Act iii., scene 4) evoking prolonged applause. M. Jean de Reszké sang with all his wonted charm as *Walther*, though his voice showed occasional symptoms of fatigue. The *Hans Sachs* of M. Lassalle was distinctly an improvement upon his performance last year; the French baritone

knows his part better, and sang and acted admirably. M. Isnardon again has toned down the exuberances of his reading of the rôle of *Beckmesser*, and with the best possible results. Mdlle. Bauermeister as *Magdalena*, M. Montariol as *David*, and M. Dufriche as *Kothner* were safe and satisfactory representatives of their various parts. The addition of a large body of amateur choristers (trained by Mr. Stedman) in the final scene was attended with excellent results, and the whole performance was conducted with great animation and zeal by Signor Mancinelli, though, as on other occasions, he cannot be said to have attained the happy mean in controlling the band or maintaining the balance between the brass and wood-wind.

ROYAL CHORAL SOCIETY.

THE heartiest congratulations were showered upon Mr. Barnby on re-appearing on the platform of the Royal Albert Hall on Wednesday evening, the 6th ult., to conduct "The Golden Legend," for the final Concert of the season of the Royal Choral Society; and it was pleasing to see the esteemed musician displaying an energy in the exercise of his duties warranting the belief that the benefit sought had been obtained during his rest in a more genial clime. For several seasons Sir Arthur Sullivan's beautiful work has been one of the most satisfactory achievements of the extremely efficient choir, and the performance on this occasion offered no excuse for modifying judgment in this respect already pronounced. The choir sang throughout with marked care, and gave the unaccompanied hymn, "O gladsome light," with such evenness and attention to the more delicate details, combined with sustained pitch, that the audience asked for a repetition—to this, however, Mr. Barnby declined to accede. The grateful solo parts were interpreted by Madame Nordica, Madame Belle Cole, Mr. Ben Davies, and Mr. Henschel, with credit to themselves and consequent gratification to their listeners. To this excellent performance of a masterpiece of expressive art the band contributed its full share.

PHILHARMONIC SOCIETY.

THE fifth Concert of the season at St. James's Hall, on Thursday, the 14th ult., was memorable not only for the first performance in England of Signor Sgambati's "Sinfonia Epitalamia," but for the confusion unexpectedly created in the programme thereby. Naturally anxious that his work should be presented with all the closeness of detail contemplated in its composition, Signor Sgambati occupied so much time at the rehearsal that it was found impossible for Mr. Cowen to take the band through Grieg's "In Autumn" Overture and the orchestral arrangement by Berlioz of Weber's "L'Invitation à la Valse." In default of what he deemed adequate preparation, Mr. Cowen wisely decided not to undertake these works, and accordingly in their stead the Overtures to "Oberon" and "Prometheus," with which the members of the orchestra were thoroughly familiar, were given. The printed circular relative to "the protracted rehearsals," coupled with the reputation of Signor Sgambati as an instrumental composer who had previously displayed some originality and decidedly progressive predilections, caused some stir concerning the Symphony; therefore surprise was experienced when in the result it was proved to be neither an excessively elaborate nor complicated production. Without being programme music the three movements bear the headings "In Church," "In the Garden," and "At Court," but the filling-up is left to fancy. The first portion is graceful, but nothing more; the second is mostly of a joyous character, including a "Popular Festival" and a "Dance of Children," divided by a Notturmo; whilst the last number comprises a section called *Cortège*. The instrumentation shows the hand of a skilled musician versed in knowledge of effect, but, taken as a whole, the Symphony has neither the structural interest nor the imaginative power there was a right to expect from Signor Sgambati. The band worked with its accustomed loyalty on behalf of the distinguished visitor. The solo instrumental pieces were contributed by Mr. Frederick Lamond and Master Jean Gerardy. The pianist gave a forcible

reading of Brahms's Concerto in B flat (No. 2), and the youthful violoncellist acquitted himself with his accustomed success in Goltermann's Concerto in A minor. The pianoforte accompaniment was played by Mr. Waddington Cooke, the band taking no part therein for the same reason that led to the omission of the Grieg and Berlioz works. M. Eugène Oudin, the baritone from the Royal English Opera, was very favourably received for his singing in airs by Marschner and Gounod.

THE BACH CHOIR.

AT the Concert on Wednesday afternoon, the 13th ult., at Princes' Hall, Professor Villiers Stanford brought forward three Motets for double chorus, by Brahms, published last year under the title "Fest und Gedenksprüche," and numbered Op. 109. Whilst the higher female and male voice parts are somewhat exacting, the more massive effects are exceedingly telling, and a few of the passages are in Brahms's best manner. With his Scherzo in E flat minor (Op. 4), Brahms was represented as a composer for the pianoforte, and the piece was given in finished style by Miss Adelina de Lara, who further won honour by a fluent delivery of Beethoven's Variations in C minor and Schumann's Romance in F sharp major. In Bach's imposing Motet "Singet dem Herrn," the members of the Choir were on ground they knew to be perfectly safe, and succeeded in gaining the highest possible honour, not a point in the splendid composition being missed by them throughout. Unquestionably this work, albeit familiar to them, was very welcome to the subscribers. A good performance, too, was presented of the interesting four-part Motet "Adoramus Te," of Palestrina, a production coming entirely within the scope and aim of this Society. In striking contrast as regards tone and feeling to these sacred works were those clever specimens of madrigal construction, Wilbye's "Draw on, sweet night," and "Flora gave me fairest flowers," Morley's "You that went to my pipe's sound," and Ward's "Die not, fond man." In these works the Choir had no difficulty in maintaining its reputation.

THE ALBENIZ CONCERTS.

TWO more of these interesting performances have taken place during the past month, the first, on the 8th ult., being an afternoon Concert. It commenced with Mendelssohn's Trio in D minor (Op. 49), with the Scherzo omitted, "the programme being too long to admit of the whole Trio being performed." If that were so the work should not have been chosen, as it is an inartistic procedure to mutilate a masterpiece for the sake of saving time. What remained of Mendelssohn's Trio was interpreted with much refinement by Mr. Albeniz, Mr. Kruse, and Mr. W. H. Squire. The Concert-giver's principal solo was Chopin's Sonata in B flat minor, with the March Funèbre, of which he gave a highly polished interpretation. Mr. Kruse was successful in a Violin Sonata in D, by Tartini, and Miss Robertson and Mr. Foli were excellent in various vocal pieces.

The next Concert, on the evening of the 21st ult., commenced with Rubinstein's Pianoforte and Violin Sonata in G, of which Messrs. Albeniz and Kruse gave a very pleasing performance, the German violinist having much improved since he was last with us. Mr. Albeniz's solo Sonata, No. 5, in the uncommon key of G flat, is not an ambitious work, though it is in four movements. The composer presents pleasing themes, but he does not develop them in the orthodox Sonata style, and his work might more suitably be termed a Suite. Vocal music was to have occupied a considerable share in the programme, but Miss Liza Lehmann was unable to appear, and Miss Marie de Lido, who was to have sung in her stead, also had to be excused on account of a sudden attack of influenza. Mr. Plunket Greene, however, fulfilled his engagement, his songs being by Handel, Schubert, and Brahms. Attention may be drawn to the numerous and conspicuous errors in the German words as printed in the programme; obviously they had not been corrected by any one conversant with the Teutonic tongue.

RICHTER CONCERTS.

On the 25th ult. the first Concert of the nineteenth series, conducted by Dr. Hans Richter, introduced one *quasi* novelty, Bach's Concerto in G, for strings, one of a set of six similar compositions for various combinations of instruments, dedicated to the Margrave of Brandenburg about 170 years ago. It originally consisted of two movements, written in the same key and *tempo*, and equally vivacious in character, between which Dr. Richter has interpolated an *Adagio* borrowed from a Violin Sonata by Bach, which was discovered in Dresden a few years ago, and was arranged by Joseph Hellmesberger, Conductor of the Imperial Hofkapelle in Vienna, who added a five-part accompaniment for strings. In this form the entire work was performed as a Concerto at a Richter Concert on May 9, 1881, and received with great favour. The melodious music made a marked impression upon the audience. The remainder of the programme was composed of works which have already established their welcome at these Concerts. The Preludes to the "Meistersinger" and "Parsifal," the wild and streperous "Ritt der Walküren," were each played in that magnificent form for which the band under Dr. Richter is famous. In the last-named work, however, the brass was rather more obtrusive than even the occasion demanded, but the grace, delicacy, and *entrain* with which the Beethoven Seventh Symphony was given, afforded to many the greatest pleasure of the evening.

ROYAL ARTILLERY BAND CONCERT.

THIS popular body of instrumentalists, under the conductorship of Cavaliere L. Zaverthal, occupied the orchestra of St. James's Hall on the afternoon of Wednesday, April 29. Determining not to rely solely upon familiar pieces they brought to the metropolis a Symphony in E minor, by Signor Franchetti, whose Opera "Asrael" has been so favourably received in several Italian cities during the past three years. Saving that it consists of the orthodox four movements, it cannot be said that this Symphony follows accepted models. It reminds the listener, indeed, of a Suite rather than of the more elevated form of orchestral production. Apparently the composer did not care to elaborate his themes, hence the work is very short for what it purports to be. This is the more to be regretted, inasmuch as the final *Allegro vivace* includes a bold pronounced melody which would probably repay extended treatment. Though admirably played, the Symphony did not evoke much enthusiasm, perhaps because the audience expected too much from one whose distinction has been gained in a totally different description of composition. Later, the band was heard to advantage in Grieg's "Peer Gynt" Suite, the fourth section ("In the Hall of the King of the Mountains") going so crisply that an endeavour was made to obtain a repetition, which the Conductor—to whose exertions the success won in this particular piece was in a great measure due—wisely declined to countenance. Schubert's "Ave Maria" and the Overture to "Tannhäuser" were also given in a manner that sustained the *prestige* of the Conductor and his force.

MR. SIMS REEVES'S FAREWELL.

On Monday, the 11th ult., Mr. Sims Reeves bade farewell, at the Albert Hall, to the public which has ever delighted to honour him. The occasion was, indeed, memorable as marking the close of a brilliant and unprecedented artistic career of more than sixty years. The veteran tenor sang on this occasion with all his wonted charm, and if the voice that has held the mastery for two generations retained only the shadow of itself, the exquisite finish of style and the depth of feeling the great singer displayed amply made amends. The songs he chose were "Total eclipse," from "Samson," Balfe's "Come into the garden, Maud," "The Bay of Biscay," and "The garden of roses," by Mr. A. S. Beaumont. Further interest was lent to the occasion by the appearance of Madame Christine Nilsson, who joined Mr. Reeves in the duet "Ah! morir," from "Ernani." She also sang Schubert's "Erl-König" and "Ständchen," the "Jewel Song," and, in her own inimitable fashion, some

Swedish songs. Madame Nilsson has lost none of her charm of voice or style and the enthusiastic greeting awarded her by the vast audience proved that her popularity is undiminished. The other vocalists were Madame Nordica, Miss Alice Gomez, Madame Antoinette Sterling, Mrs. W. B. Eaton, Mr. Herbert Reeves, Mr. Barrington Foote, and the Meister Glee Singers. Mdlle. Janotha was the pianist, and Mr. Percy Sharman the violinist. Mr. Manns conducted the orchestra, and Mr. Ganz and Mr. Maunder accompanied the singers. So far the bare record of the musical portion of this most interesting occasion. The leave-taking of so great an artist, his farewell to the representatives of a public between whom and himself there has ever been the greatest sympathy, was an event far beyond the matter-of-fact description of the details of a somewhat ordinary kind. The occasion invested them with peculiar significance, and when Mr. Henry Irving, in the course of the address written by Mr. Pollock, said: "Farewell—a word where joy with grief contends; Farewell—a word of hope from friends to friends," the real meaning of the gathering declared itself. Sims Reeves had been heard to sing; at the end of the Concert he was called upon to speak. In tones as touching as any ever uttered by him in association with music, his last words to the public were spoken: "For your great goodness to me through so many years I feel that I am poor in thanks—poor indeed. The brilliant scene before me to-night will ever be treasured in my memory. From my heart, charged with the deepest emotion, I wish you, ladies and gentlemen, a respectful, grateful, and affectionate farewell."

MADAME A. DE SWIATLOVSKY AND
M. MAX REICHEL'S CONCERT.

THESE artists, with the assistance of Mdlle. Janotha, obtained fair support for their morning Concert on Thursday, the 7th ult., at Princes' Hall. The Russian contralto sang in four languages—namely, her own, English (as an encore piece), Italian, and German, so that she was able to avail herself of a wide range of composition. Decidedly one of the leading features of the Concert was this lady's eminently sympathetic version of a Lullaby by A. Reichel, delivered in the Northern tongue. Throughout, Madame de Swiatlovsky had no reason to complain that her audience was apathetic, and, taken as a whole, her vocalisation deserved the applause so freely accorded it. M. Max Reichel gave some violin solo pieces in a tasteful manner, and Mdlle. Janotha contributed pianoforte trilles of a bright order. Miss Fischer and Mr. Wilfrid Cunliffe also sang, and Mr. G. H. Clutsam, besides taking part with M. Reichel in a Beethoven Duo Sonata, superintended the proceedings.

MR. YSAÏE'S CONCERTS.

THE Belgian violinist who gave his first Orchestral Concert in St. James's Hall on April 28, is unquestionably one of the most powerful executants of the day, though musicians may not unanimously approve of his reading of classical works. For example, we have grown so accustomed to regard Mr. Joachim's interpretation of Beethoven's Concerto as perfect, that any other conception is certain to be called in question. Mr. YsaÏe's performance on the above occasion was remarkable for powerful tone and broad vigorous bowing, but there were times when the executant seemed bent rather on impressing his own individuality on the music than on the reverent interpretation of Beethoven's ideas, and certainly the immensely long and difficult *Cadenza* from his own pen which he introduced in the first movement was quite out of keeping with the general character of the work. No objection of any kind could be raised to his reading of Joachim's Variations Symphoniques in E minor. It was a splendid example of violin playing, without flaw of any kind. A small orchestra, under the direction of Mr. F. H. Cowen, played Schubert's "Rosamunde" and Rossini's "Siege of Corinth" Overtures, and also gave a refined performance of Wagner's "Siegfried Idyll."

On the 12th ult. Mr. YsaÏe gave a Violin Recital, assisted by Mr. Schönberger. Raft's Sonata in E minor,

with which the programme commenced, is a lengthy and not very interesting work, inspiration being only apparent in the slow movement. A fine performance was given by the two artists named of Beethoven's Sonata in C minor (Op. 30, No. 2), but the most remarkable feature of the Concert was the interpretation of some of Bach's unaccompanied pieces. Finer chord playing on the fiddle is inconceivable, and the power and accuracy of the intonation were equally striking. By this performance Mr. Ysaÿe certainly raised himself in the estimation of his hearers.

MR. ERNEST KIVER'S CONCERT.

THIS pianist usually offers something new to the patrons of his Annual Concert, and that on Tuesday evening, the 5th ult., at Princes' Hall, was no exception to the rule. With Mr. Arthur Payne (violin) and Mr. W. E. Whitehouse (violinello) to unite with his own efforts at the piano-forte, Mr. Kiver presented for the first time in public the Trio in G of Miss Rosalind F. Ellicott, who in more than one preceding instrumental essay has evinced gifts of no mean order. The Trio is characterised by unerring taste and graceful fancy rather than by absolute strength, whilst its general brightness indicates the happy spirit in which it was composed. The second movement (*Adagio*) appears slightly diffuse, but in any process of revision that may be adopted not a bar should be excised from the concluding *Allegro*, which is both tuneful and replete with life. The work was excellently interpreted by the players named, who later in the evening were associated with Mr. Emil Kreuz (viola) in Prout's scholarlike Quartet in F (Op. 18). Mr. Kiver selected for solo performance Brahms's sturdy Sonata in F sharp minor (Op. 2), dedicated to Madame Schumann, and of this he gave a forcible and conscientious reading that deserved all the applause it obtained. His briefer displays were Liszt's "Consolation" and the Hungarian Rhapsody (No. 6), both played with commendable judgment and tact. Agreeable vocal pieces by Sullivan ("Orpheus with his lute"), Dvorák, and Brahms were contributed by Madame Clara Samuël.

MISS AMY HORROCKS'S CONCERT.

SEVERAL examples of the skill of Miss Amy Horrocks as pianoforte player and composer were presented on Thursday afternoon, the 14th ult., at Princes' Hall, when, besides executing Chopin's Fantasia in F minor (Op. 49) and joining Miss Winifred Robinson (violin) in Brahms's Duo Sonata in A (Op. 100), she had an important share in a second part formed entirely of materials from her own pen. Naturally special interest attached to the latter. First in this list came a Sonata in G, for pianoforte and violinello, containing some excellent workmanship in the opening *Allegro* and the final movement, and having for its middle section a theme with variations ingeniously worked out. Altogether the work shows much promise, more especially as the composer does not seem afraid to express her ideas in the manner she deems most suitable to the purpose. It was capably played by Miss Horrocks and Mr. Whitehouse, and was cordially approved. Of the "Eight Variations on an Original Theme," for pianoforte, violin, viola, and violinello, it is scarcely possible to enter into particulars, for the reason that Mr. Arthur Dyson was an involuntary absentee. His place was taken by Mr. Wayland, with Miss Horrocks at the pianoforte; Miss Winifred Robinson, violin; and Mr. Whitehouse, violinello. The young composer played a Berceuse and Waltz, also by herself; and between the various pieces in the second part some of her songs were sung by Miss Marian McKenzie, Miss Edith Tulloch, and Mr. Fred. King. The first-named sang the plaintive "Ashes of Roses" and the joyous "Bonnie wee thing," and Miss Tulloch, the fanciful "A Midsummer Song."

MR. EDGAR HADDOCK'S CONCERT.

AMONG those who evince industry and intelligence in furthering the progress of music in provincial centres must be named Mr. Edgar Haddock, a violinist whose "Musical Evenings" at Leeds have for several seasons exercised

artistic influence in the district. On Wednesday afternoon, the 6th ult., at the Steinway Hall, this gentleman offered a programme of works of the class with which he is in the habit of indulging his Northern patrons. Aided by Mdle. Antoinette Trebelli as vocalist, and by Mr. E. Bach as pianist, the entertainment was by no means devoid of interest. The two instrumentalists were heard together in Beethoven's Sonata in F (Op. 24). Each had solo performances, the violinist giving in finished style several pieces by Joachim, G. P. Haddock, and others. With much judgment Mdle. Trebelli sang to violin solo and pianoforte accompaniment Panzeron's ballad, "Le Songe de Tartini" (having its origin in that famous violin show-piece "Il Trillo del Diavolo"), and an expressive new sacred song, "The Soul's Awakening," composed by Mr. G. P. Haddock.

MR. WALDEMAR MEYER'S CONCERTS.

THE extraordinary increase in popularity of the violin as a solo instrument is evinced by the number of performers who now give Concerts composed mainly of violin music, with or without orchestra. The past month has been very rich in these entertainments, and of the total number Mr. Waldemar Meyer was responsible for three, the first and second being orchestral. On the 5th ult. the artist set himself an arduous task in playing not only Beethoven's Concerto, but Bach's unaccompanied Suite in E, and the second and third movements of Joachim's Hungarian Concerto. His tone has gained in breadth and fullness since he was last with us, and as his intonation is still remarkable for its purity, the performance of Beethoven's Concerto was, generally speaking, very artistic. Indeed, a more careful and refined interpretation of the work could not be desired. Madame Nordica, who was to have sung Mr. Randegger's scena, "Medea," was unable to appear, through illness, and no one was engaged in her place, so that the programme was completed by Mendelssohn's "Hebrides" and Weber's "Oberon" Overtures, which were tolerably well rendered under the direction of Mr. Randegger.

At the second Concert, on the 13th ult., Mr. Meyer gave a surprisingly fine performance of Brahms's Concerto, mastering the excessive technical difficulties of a work which, fine though it be as abstract music, is, at the best, not very grateful for the soloist. He also played a Suite by F. Ries, and Beethoven's Romance in F (Op. 50). Mrs. Moore-Lawson, an American vocalist from Cincinnati, may be congratulated alike on her choice of songs by Mozart, Ries, and Victor Herbert, and on their execution. She is an excellent soprano, and will be heard again with pleasure. In the absence of Mr. Randegger, through illness, the orchestra was ably conducted by Mr. Henschel, except as to the *Finale* of Mr. C. E. Stephens's Symphony in G minor, which was given under the composer's direction.

The third performance, on the 20th ult., was termed a Recital, though it was virtually a Concert. Mdle. Janotha took part in Dr. Hubert Parry's clever Partita in D minor and in Schumann's Sonata in A minor (Op. 105), and both these works were beautifully played. Mr. Meyer's solos consisted of four movements by Bach and two little pieces from his own pen. Mr. Edwin Isham, a very agreeable baritone vocalist, gave much effect to an aria from Gluck's "Iphigenia in Aulis," and other songs by Goddard and Brodsky.

JEAN GERARDY'S RECITALS.

THE wondrous Belgian boy, who by common consent is the most gifted of all the "prodigies" who have come under our notice during the past four years, has given two more Violoncello Recitals, and on each occasion has simply bewildered his hearers by playing in a manner that would be considered masterly in a mature and experienced executant. On the first occasion, on April 27, it is true that he was somewhat unhappy in the choice of his opening solo. "Le Desir," a fantasia by Servais, is a showy but worthless piece, abounding in passages apparently intended to perplex the player, and it was not surprising that Gerardy's intonation was at times slightly at fault. He

was far more at home in the *Andante* from Rubinstein's Concerto, a "Lamento" by Radoux, and an *Etude Caprice* by Goltermann, in all of which his marvellous execution as well as the tenderness and expression which he infuses into his efforts were fully illustrated. Mr. Eugène Holliday, the Anglo-Russian pianist, about whom we speak elsewhere, made his first appearance on this occasion, and was very warmly received, his solos being Chopin's Ballade in F major and two of the *Etudes*. The same favour was not extended to Madame Stone-Barton, a soprano vocalist, probably on account of her choice of songs, which were all florid ditties written in a style which has now become old-fashioned.

The next Recital, on the 6th ult., was virtually a Chamber Concert. It commenced with Rubinstein's Trio in B flat (Op. 52), one of the Russian composer's most attractive and genial works, in which Gerardy had the valuable assistance of Mr. Schönberger and Mr. Ysaÿe. His solos were all minor pieces, among them being an expressive "Reverie" from his own pen. Miss Marie Bremer created a favourable impression in songs by Schumann, Kjerulf, and Goring Thomas, and Miss Irena Sethe showed herself a capable violinist in the first movement of Mendelssohn's Concerto, and other solos.

PIANOFORTE RECITALS.

THESE performances continue to follow one another as swiftly as ever, and the total number this season will probably equal, if it does not surpass, that of last year. The first to claim attention in the present notice is Mr. Eugène Holliday, who gave a Recital at the Princes' Hall on the 2nd ult. Though of English parents, Mr. Holliday was born in St. Petersburg, and has enjoyed the advantage of a thorough training under Anton Rubinstein. Thus equipped, he came before the London public with a title to a respectful hearing, and it may fairly be said that the impression left on the mind by his efforts on the above-named occasion was distinctly favourable. He set himself, perhaps, the most severe task imaginable in playing Beethoven's Sonata in B flat (Op. 106), a work which, on account of its length more than its difficulty, is not often heard in public. Sir Charles Hallé plays it occasionally, and Hans von Bülow gave a magnificent interpretation of it on his last visit in 1888. Mr. Holliday made light work of its most arduous passages, and his crisp, clear touch gave effect even to the complex final fugue, which Beethoven's warmest admirers do not accept as a happy inspiration. On the whole, however, he was heard to greater advantage in Schumann's *Etudes Symphoniques*, of which he gave not only an expressive but a powerful interpretation. The programme was completed by a group of pieces by Chopin and others by Tschakowsky and Liszt. Mr. Holliday's natural ability, not inconsiderable in itself, has been well developed under his distinguished master, and experience is only necessary to perfect those qualities which already entitle him to be regarded as an executant of high calibre.

Miss Margaret Wild, who gave a performance, with the assistance of Miss Carlotta Elliot, on the 4th ult., in the Princes' Hall, was formerly, we understand, a pupil of Madame Schumann. She has a nice touch, but it lacks crispness, and this defect made some of the passages in Beethoven's "Waldstein" Sonata sound rather vague and indistinct. Some pieces by Chopin, including the *Barcarolle* in F sharp and the *Scherzo* in C sharp minor, were carefully played, and Miss Wild deserves thanks for including Brahms's Sonata in F minor, which is not yet so widely known as it deserves. Miss Elliot's songs, which were artistically rendered, included Buononcini's "Per la Gloria," Bizet's "Chanson d'Avril," and pieces by Brahms and Massenet.

Mr. E. H. Thorne's Recital, on the 9th ult., in the Princes' Hall, was virtually a Chamber Concert, the programme containing three concerted works. Two of these were Sonatas for pianoforte and violin, one by Mr. Thorne, in F, and the other by Mr. Algernon Ashton, in E. The former is a bright, genial, and musicianlike work, with attractive themes. Mozart's unfamiliar, but effective Sonata in D, for two pianofortes, composed in 1784, a work as fresh and agreeable as when it was written, was performed with much spirit by the Concert-giver and Miss Beatrice Thorne. So

far as regards solos Mr. Thorne's share in the programme was very modest, as they only consisted of unpretentious pieces by Liszt, Sterndale Bennett, Mackenzie, and Sgabatti. Mr. Hubert Hunt lent valuable assistance in the works for pianoforte and violin.

On the following Monday afternoon there were two Recitals; Mr. Leonard Borwick claiming attention at St. James's and Madame Burmeister-Petersen at the Princes' Hall. The young English pianist was heard at his best in Schumann's Sonata in G minor (Op. 22), as he entered thoroughly into the spirit of the music, while, technically, his performance was without flaw. Another splendid example of manipulative skill was afforded in Liszt's arduous "Don Juan" Fantasia, and minor pieces by Brahms, Chopin, and Mendelssohn were well given. The lady, who will be remembered as the interpreter of her husband's Pianoforte Concerto at the Crystal Palace Saturday Concerts a short time ago, gave a Recital of pieces more or less familiar to the student of the instrument. Of the transcription school, as represented by Liszt, Tausig, and Kullak, she performed several examples with facility and spirit. A better test of her mental acquirements was naturally Beethoven's Sonata (Op. 26), and here again the player proved equal to reasonable demands. Madame Burmeister-Petersen also submitted a graceful version of Chopin's Ballade in G minor.

The Recital of Mlle. Ilona Eibenschütz at the Princes' Hall, on the 15th ult., was virtually a Chamber Concert, the programme including Beethoven's Sonata in A (Op. 69) and two movements from Rubinstein's Sonata in D (Op. 18), both for pianoforte and violoncello, the pianist having secured the invaluable aid of Signor Piatti. Madame Torricelli, an Italian violinist, showed herself a highly capable executant in Tartini's Sonata in G minor, and Mr. Braxton Smith contributed songs by Schubert and Handel. The principal solos of Miss Eibenschütz were Bach's Chromatic Fantasia and Beethoven's Sonata *Appassionata*. Both of these were played with much intelligence, and the excellent results of Madame Schumann's teaching were displayed alike in touch and style.

One of the best attended Recitals of the month was that of Madame de Pachmann, at St. James's Hall, on the following day. This young artist has benefited in a marked degree by her husband's teaching, and her singularly liquid and musical touch gave effect to an otherwise not very striking interpretation of Beethoven's Sonata in E flat, "Les Adieux," &c., and was even more valuable in Raff's favourite Rigaudon and in some of Chopin's pieces, including two *Etudes* from Op. 25, and the *Andante spinto* and *Grande Polonaise* in E flat. Another noteworthy number was Madame de Pachmann's fresh and effective *Thème et Variations* in G minor. She has unquestionable talent as a composer and should turn it to further account with the least possible delay.

Mr. Leonard Borwick, at his second Recital on the 21st ult., selected Bach's rarely-heard Prelude and Fugue in C sharp minor, from the first set of the "Well-Tempered Clavichord," Beethoven's Sonata in D minor (Op. 31, No. 2), and Schumann's *Etudes Symphoniques*, as his principal solos. He executed the Bach pieces remarkably well, but in the Beethoven Sonata he seemed at times a little flurried and played false notes. The opening numbers of Schumann's Variations were also a little uncertain, but the *Finale* was finely interpreted in a manner worthy of a pupil of Madame Schumann. Like his revered preceptress he chose the first edition of the work, with the curious transition into E flat minor on the second appearance of the principal theme. The rest of the programme consisted of minor pieces, chiefly transcriptions.

The third of Miss Marian Bateman and Miss Emilie Finney's Recitals took place at the Steinway Hall on April 29, Goetz's rarely heard and somewhat unequal Trio in G minor (Op. 1) and Mozart's Trio in G major being the principal pieces in the programme. Miss Finney was heard to advantage in an Aria by Marcello and other selections, and Miss Bateman performed some pianoforte solos by Schubert, Schumann, and Chopin with good effect. The Concert-givers received efficient assistance from Messrs. Alfred Gibson and Whitehouse.

A performance was given of concerted pianoforte works by Mr. E. Aguilar at St. James's Hall on the 4th ult., the

programme consisting of a so-called Overture in C, for pianoforte solo, a Trio in A minor, a Duet in C, for two pianofortes, a Quartet in B flat, and a Fantasia for organ, two pianofortes, and violin. Speaking generally, Mr. Aguilar's style is clear and straightforward, and reflects the influence of the older masters, from Mozart to Mendelssohn, more than composers of a later date. In the execution of the programme the Concert-giver was assisted by Mr. Algernon Lindo, Mr. Buziau, Mr. Wright, and Mr. Albert.

MR. AND MRS. HENSCHEL'S RECITALS.

THE Princes' Hall being no longer sufficiently commodious for the increasing number of amateurs desirous of attending these charming and instructive entertainments, they will for the future be given in St. James's Hall, and the large attendance at the Recitals on the 1st and 15th ult. fully justified the change. On the first occasion a number of more or less familiar songs by Handel, Beethoven, Liszt, Schubert, Brahms, Loewe, and Henschel were given with the artists' customary delicacy and chaste expression. One of the lesser known pieces was Handel's air "There in myrtle shades reclined," from "Hercules"; another was a pathetic sacred song, "Sei nur still und harre' auf Gott," by J. W. Franck, a seventeenth century composer; and a third was a buffo *scena* from Pergolesi's opera "Il Maestro di Musica." English song was not represented on this occasion, but at the next Recital Mrs. Henschel sang Purcell's "Nymphs and Shepherds" and the old Scotch ditty "O whistle and I'll come to you, my lad." If Mr. Henschel will take the trouble he will find countless other examples of native skill in lyrical composition equally worthy of a hearing. Other pieces worthy of mention were duets by Marco da Gagliano (1590) and Grétry, the latter from "Richard Cœur de Lion"; Bach's air, "Vergissmeinnicht"; the aria, "In di pietà mi spogli," from Handel's "Siroe"; and another aria from Cimarosa's "Don Celandrino." The programme included Haydn's "My mother bids me bind my hair," Loewe's "Archibald Douglas" and "The Ruined Mill," Schumann's "The Two Grenadiers," and Mr. Henschel's piquant song "Adieux de l'Hôte de l'Arabe." In consequence of the success of these Recitals, another will be given on July 3.

SONS OF THE CLERGY FESTIVAL.

ON April 29 the 237th Anniversary Festival of the Sons of the Clergy was celebrated in St. Paul's Cathedral, when, in the presence of a large congregation, a Choral Service was performed by a choir of 300 voices. The Lord Mayor and Sheriffs attended in State, and there were also present the Archbishop of Canterbury, the Bishops of London and St. Asaph, and the various officials of the Festival. The service was preceded by Spohr's Overture to the "Fall of Babylon," and the Magnificat and Nunc dimittis were sung to Bennett's setting in A. A selection from Sir Arthur Sullivan's Oratorio "The Prodigal Son" was taken for the anthem. The air "Love not the world" was sung by the whole of the boys of the Cathedral, and the quartet, "The Lord is nigh," by one of the boys, Dr. Barrett, Mr. A. Kenningham, and Mr. R. De Lacy. The tenor solos were assigned to Mr. A. Kenningham. There was a full band, and the choir was augmented as usual for this particular occasion. Mr. W. Hodge presided at the organ, and Dr. G. C. Martin conducted. The service was most impressive and the music was beautifully sung; Mr. G. J. Bennett's Service, written for the Festival of the Dedication, St. Paul's Day, in 1890, greatly improving upon further acquaintance.

The prayers were intoned by the Rev. H. D. Macnamara, and the lessons were read by the Rev. J. H. Coward, both Minor Canons of the Cathedral.

The Festival Dinner was afterwards held in the Hall of the Merchant Taylors' Company.

ROYAL INSTITUTION.

DR. A. C. MACKENZIE commenced, on the 21st ult., at the above Institution, a series of four Lectures on "The Orchestra considered in connection with the Development

of the Overture," which promises to be of considerable value not only to the professional musician, but to all lovers of instrumental music. The lecturer began by observing that, from our familiarity with the combination of instruments we called an orchestra, we were apt to forget the centuries of patient study and endeavour it represented. He regarded the orchestra as now complete, not in the sense of inability of further development, but as being capable of expressing all that musicians would seem to have at present to say. Combinations of instruments were apparently common in the earliest known times, but the lecturer said that he only intended to go back to the sixteenth century, when instrumentation, as we regarded it, might be said to have first begun to develop. At this period, musical instruments were sufficiently well made to permit players executing the voice parts of the popular music of their day. After a time composers described their writings as being capable of being "played or sung," and finally "interludes" and independent accompaniments were written for various instruments. One of the earliest works in which instrumental music had an independent part was the "Ballet Comique de la Roynie," invented by the Italian violinist Baltazarini, and performed on the occasion of the marriage of the Duke of Joyeuse with Mdle. de Vaudemont in 1581. In the preface of this work it was claimed that the title "Ballet Comique" was without precedent, and had been "selected more on account of its beautiful, tranquil, and happy conclusion, than to specify the quality of the personages who are nearly all gods and goddesses." This definition, that of a piece with a happy termination, was still a distinctive feature of the French Opéra Comique, of which this work was generally looked upon as the origin.

Massimo Trojano, a Neapolitan nobleman, composer, author, and painter, printed, in 1568, an exhaustive account of the marriage between William VI. (Duke of Bavaria) and the Princess Renée of Lorraine, and of the music performed under the direction of Orlando di Lasso during the week's festivities. From this work, which through the kindness of Mr. Littleton he had been able to consult, it would appear that all the original forms of our present instruments were used but in combinations which often seemed grotesque; such, for instance, as an accompaniment furnished by a Doulcaine (a kind of bassoon), bagpipes, a fife, and a horn; or an arrangement for "six fifes and six voices." On the above occasion, Orlando, at the request of the Duke for something to amuse his guests, arranged a kind of musical comedy on the subject of an oft-used plot, "La Cortegiana Innamorata." In the Prologue there was a Madrigal in five parts, followed by some "languishing music" for five viols; a Concerto for four voices, two lutes, a flute, bass viol, and a harpsichord, besides dance music; in short, this work only wanted an overture to make it a complete modern comic opera; as it was, however, it might fairly claim to be the first buffo-opera ever produced. Trojano related how Orlando took the part of *Pantalone*, the basso-buffo, and how he had to sing his opening serenade three times—a proof of the antiquity of the encore and the versatility of this great composer. A quartet of bagpipes capable of playing in parts struck one as curious. The first was called the "Dudey," and had three pipes; the second bore the affectionate name of "Hümmelchen," and had two pipes; the third, the "Schaper Pfeifer," also had but two pipes and no holes for the thumb on the chanter; while the fourth, called the "Grosser Bock," was the bass of the whole set. There was also a still larger one tuned a third lower, and another blown by a little bellows. One, Hans Schieber, made a combination of five such bagpipes, which was blown by a small bellows, of which instrument Praetorius wrote: "Lass ich mir nicht so gar sonderlich sehr wol gefallen!" In England the rhythmical character of the "ballad" had a most beneficial influence on instrumental music, which consequently compared very favourably with contemporary continental productions. Vyalons (most likely viols) were mentioned as follows in the account of Queen Elizabeth's band in 1571: "Item—to the Vyalons being 7 of them, every one of them 20 pence per diem for their wages and 16 pounds 2/6 for their liveryes." The lecturer concluded by an interesting description of the orchestral instruments in use in the sixteenth century, photographs of which were shown on the screen.

GRESHAM LECTURES.

PROFESSOR J. F. BRIDGE commenced his spring course of Lectures at the College on April 21, on which occasion he took for his subject the old violin maker, Giovanni Paolo Maggini, who, the Professor said, was born in 1581, and died, probably about 1632, at Brescia. From several recently discovered Income Tax returns, Maggini would seem to have prospered in his business and, judging by the handwriting on the autograph specimens, to have been a man of more than usual education. The tone of good Maggini violins was particularly rich and full, but lacked the brilliancy of those of Stradivari. There were very few perfect specimens of the former extant, which, doubtless, accounted for their being so little known and appreciated by even lovers of the instrument. The Lecture concluded with the performance, on Maggini instruments, of some excellently played string music by Messrs. H. Sternberg, W. H. Hill, A. Hobday, and A. Pezze.

The second Lecture, in accordance with the Professor's plan, was chiefly intended for students, the subject chosen being "Rondo Form," which was treated in a clear and pointed manner which invested apparently dry technical matters with interest. The principle of the Rondo was happily illustrated by the reading of poetic Rondos written by Mr. Robert Bridges and Mr. Austin Dobson, and by the excellent performance by Mr. Landon Ronald of five Rondos (one of which was analysed on the screen) from Beethoven's Sonatas.

The Lecture on April 23, that day, the Professor said, being the anniversary of Shakespeare's death, which happened in 1616, and, according to tradition of his birth, was devoted to the consideration of some of the musical allusions of the poet and settings of his verses during his lifetime. Shakespeare's references to music were many and apt, and often not only showed considerable acquaintance with the characteristics of the instruments mentioned, but frequently testified to extensive practical knowledge of the art. The illustrations, which from their associations and rareness were specially interesting, were most effectively sung by two choristers of Westminster Abbey, the accompaniments being played by Dr. Bridge on the harpsichord, and Mr. and Miss Dolmetsch on the lute and Viola da Gamba respectively.

At the last Lecture, on the following evening, the subject of the preceding evening was pursued, but chiefly with reference to Shakespearian music written within seventy years after the poet's death.

In conclusion, the Professor referred to the rightful position given to music by Sir Thomas Gresham, who placed it on a level with the other sciences. The illustrations included Purcell's music to a version of "A Midsummer Night's Dream," produced in 1692 under the title of "The Fairy Queen," capably played by a small string band led by Mr. Dolmetsch; the settings of "Where the bee sucks" of R. Johnson and P. Humphreys, which were followed by that of Sir Arthur Sullivan; and R. Johnson's and Purcell's settings of "Full fathom five," the two latter being effectively sung by Mr. Avalon Collard. "Come unto these yellow sands," set by Bannister and Purcell, were also admirably sung.

THE NEW ORGAN IN BLENHEIM PALACE.

MR. WILLIS has erected a splendid organ in the Long Library, Blenheim Palace, for the Duke of Marlborough. The instrument has four manuals and fifty-two speaking stops, including a 32-foot metal open. The erection of this instrument in the space allotted—a bay in the centre of the library—is a triumph of organ building, and exhibits Mr. Willis at his best. The action is noiseless and instant, the touch light and pleasant, and the tone equal to anything this well-known builder has of late erected. The organ was opened by Professor Bridge, on Monday, the 18th ult., a large company assembling at Blenheim for the occasion. Dr. Bridge played a Fantasia entitled "Blenheim," composed for this event by Mr. Silas. It is admirably suited to display a fine organ—a fanfare for reeds and a spirited March of James II.'s period being notable features in this excellent organ piece. A Toccata

by J. S. Bach, and selections from Merkel, Lemmens, Wagner, &c., completed the programme. Vocal music was contributed by Mr. Plunket Greene, Mr. O'Mara (in the absence, from illness, of Mr. E. Lloyd), and Mrs. Ronald. Sir Arthur Sullivan accompanied this lady in "Hear my Prayer" (Mendelssohn) upon the organ. Mr. F. C. Woods, of Exeter College, Oxford, is Organist at Blenheim. He is to be congratulated upon having so fine an instrument at his command.

THE LONDON GIRLS' CLUB UNION CHORAL COMPETITION.

THE promoters of the London Girls' Club Union were doubly fortunate in obtaining the use of the beautiful Inner Temple Hall for their fourth annual Choral Competition, on the 9th ult., and in being favoured by the presence of their Royal Highnesses the Princess of Wales and the Princesses Victoria and Maud. The Benchers had the satisfaction of feeling that their hall could hardly have been more fitly used than in encouraging the Hon. Maude Stanley and her co-workers in their self-denying and arduous labours to provide wholesome recreation and instruction for girls who might otherwise drift away from good influence. Of the thirty odd clubs comprising the Union, seven competed for the challenge picture. Each choir had to sing Mendelssohn's duet "Evening Song" and a piece of its own choice. Without going into detailed criticism, it is enough to say that some of the singing was remarkably good, showing not only ample natural capacity of voice and ear, but susceptibility to training. In the end the prize was awarded by Mr. McNaught, who acted as adjudicator, to the Soho Club; the singing of the Marylebone, St. Clement's, and All Hallows' Clubs gaining high commendation. A new feature of the competition was the prize of £3 offered by Miss Wakefield for the best collective sight singing. Only three choirs mustered up courage to enter, and it must be said that their efforts to decipher the very easy tests submitted did not redound to their credit. As the adjudicator truly remarked, the Board Schools could offer much better results. The prize was divided between St. Clement's and Soho, two-thirds going to the former. The competition was varied by the united performance of Shield's "O happy fair" and Lloyd's effective two-part song "Twelve by the clock," conducted by Miss Wakefield, and by some excellent solo singing by Miss Hannah Hotter, a former member of the Soho Club, whose great natural talent recently secured the Sainton-Dolby Scholarship at the Royal Academy of Music.

TONIC SOL-FA JUBILEE MEETINGS.

THE arrangements for the Metropolitan gatherings to be held in connection with the Tonic Sol-fa Jubilee are now fairly complete. The meetings will be fitly inaugurated on Tuesday, July 7, at 7 p.m., by a Festival Service in St. Paul's Cathedral. It is expected that the vast building will be filled by a congregation able to sing by note. A book containing the music to be sung is being printed in the Tonic Sol-fa notation for the use of all who attend. The collection includes Tallis's Responses, "O clap your hands" (Stainer), King's Service in F, and the "Hallelujah" Chorus (Handel). Dr. Martin will conduct and Mr. Hodge will be at the organ. The preacher will be Bishop Mitchinson, who, when Bishop of Barbados, trained a choir of coloured singers on the Tonic Sol-fa system for his Cathedral. On Saturday, July 11, there will be an *In Memoriam* visit to the grave of John Curwen (the founder of the system) at Ilford Cemetery. On Tuesday, July 14, there will be a Conversation of the Curwen Club in Exeter Hall. On Wednesday, the 15th, there will be a Soirée at the same place, organised by the Association of Tonic Sol-fa Choirs. On Thursday, the 16th, in the afternoon, choral competitions will be held between selected choirs from London day schools again at Exeter Hall, and on the evening of the same day there will be an Invitation Reception by the President of the Tonic Sol-fa College, Mr. J. S. Curwen, at the galleries of the Royal Society of British Artists, Pall Mall. On Friday, July 17, at 3 p.m., there will be a Conference, and in the

evening of the same day a great Public Meeting, at Exeter Hall, at which His Honour, Judge Lushington, will preside. Choirs from Swansea and Sheffield will perform, and a portrait and address will be presented to Mr. R. Griffiths, the veteran secretary of the College. The culminating point will be reached on Saturday, July 18, when, at the Crystal Palace, choral competitions will be adjudicated by Sir John Stainer, and four great Concerts will be given: a Morning Concert by 5,000 juveniles, including a juvenile orchestra, conducted by Mr. A. L. Cowley; an Afternoon Concert by 5,000 adult members of provincial choirs from all parts of the kingdom, conducted by Mr. L. C. Venables; an Evening Concert by united Metropolitan choirs, conducted by Mr. W. G. McNaught; and a Mass Concert by visitors and choirs combined. The afternoon programme will include "The Song of Victory," by Hiller; and the evening programme, "The Song of Miriam," by Schubert; "By Babylon's Wave," by Gounod; and the March from "Tannhäuser," by Wagner. At both these Concerts the elaborate setting of the prize ode, "The Spirit of Song," composed by Mr. A. L. Cowley, will also be performed. The Mass Concert will consist of national airs. Truly Tonic Sol-faists will be very much in evidence during this busy time!

MUSIC IN SCHOOLS.

THE returns from the Scotch Education Department for the year ending September, 1890, do not furnish so much information as to the music grant as the returns of the English Department, analysed in our last issue, but they enable us to see that note singing is becoming more and more the rule in Scotch schools. The figures given show the number of school departments using this or that method. The statistics for 1884 and 1889 are given for comparison with those for 1890:—

SCOTLAND.—Number of School Departments in which singing is taught:

	Staff Notation.	Tonic Sol-fa.	On both or on other systems.	By ear.
1884.	94	1,842	4	1,224
1889.	83	2,313	42	747
1890.	68	2,405	22	703

As there were 664,466 children on the registers, and as nearly all the large schools teach by note, it is safe to estimate that about half-a-million children were taught by note in the year ending September 1890. This number added to the number taught in England and Wales makes a grand total of 3,000,000 (three millions) under systematic musical instruction in our British schools.

The English returns show that relatively to their numbers note-singing is far more prevalent in Board Schools than in Schools connected with the Church of England (year ending August, 1890):—

	By Note.	By Ear.
Schools connected with the National Society or the Church of England ..	7,588	8,855
Board Schools ..	5,957	2,509

In view of the utility of the village school boy in the services of the Church it would seem that forces are wasting in many thousands of English villages.

We observe that the Manchester section of the National Society of Professional Musicians have been waiting upon the Manchester School Board to urge the claims of instrumental music in connection with a scheme of evening classes conducted by the Board. The idea of promoting the study of instruments in elementary schools is one that our Northern friends have again and again brought forward. If it can be formulated into a practicable working scheme—that is, a scheme which fully takes into account the whole circumstances of school life—an excellent example will be set to many other centres. The cost, however, would have to be borne by the rates or the fees of pupils, or both combined, or by educational trust funds, for it is extremely unlikely that the Education Department will consent, this side of the socialist régime, to add to their already enormous music Bill.

OBITUARY.

WE learn with regret of the death, from pneumonia, at Clapham, on the 4th ult., of Mr. ALFRED CARDER, Organist and Choirmaster of Holy Trinity Parish Church, Clapham Common. His services as musical lecturer and in other capacities at the Bow and Bromley Institute made him many friends, who will deeply deplore his loss. His age was fifty-four.

On the 8th ult. HENRIETTA GIPPS, widow of the late Dr. GAUNTLETT, died at the residence of her son, in Kensington, aged seventy-one.

On Saturday, the 2nd ult., ALFRED MONTEM SMITH passed away. He was a clever musician, a true artist, and a good man. He was born on the day of the Eton Montem nearly sixty-three years since. His father was a member of the choir of St. George's Chapel, Windsor, and in due time he became a chorister there as well as in Eton College. As a young man he entered Upton College, Slough, to be trained as a schoolmaster, and later he was induced by his friend and old schoolfellow, John Foster, to accept the position of master to the boys and tenor singer in the choir of St. Andrew's, Wells Street. On the retirement of Mr. Hobbs, he was appointed Lay-Vicar of Westminster Abbey, where he sang for the last time on April 25, at the consecration of the Bishop of Rochester. He was also till his death Gentleman of Her Majesty's Chapel Royal, St. James's. As a singer of recitative he was unequalled, and although his voice was of but moderate power and compass, his declamation was greatly admired by all who heard him. He sang the second tenor parts to Mr. Sims Reeves at Exeter Hall for the Sacred Harmonic Society for many years, and was a well-known figure at all the Three Choir Festivals. He was an exceptionally fine ballad singer, and as a lecturer was most entertaining. He appeared but once on the stage, in the revival of Handel's "Acis and Galatea," at the Princess's Theatre, in 1868, when he took the part of Damon. His latter years have been chiefly devoted to teaching the art of which he was so able an exponent, and his loss will be greatly felt by his pupils of the Royal Academy of Music and the Guildhall School of Music, in both of which schools his talents were greatly appreciated. He was attacked with the prevailing epidemic of influenza, and virulent erysipelas supervening, proved fatal.

Mr. GEORGE HART, the author of "The Violin: its Famous Makers and their Imitators," died, rather suddenly, on April 25, of neuralgia and heart complaint. His book, first issued in 1875, went through a new and revised edition in 1884, and a popular version was issued in 1887. It has been translated into French, and was published in Paris in 1886. Mr. Hart was also the author of "The Violin and its Music" (1881), published by Novello, Ewer and Co. He was an accomplished performer on the violin, having been one of Sainton's pupils at the Royal Academy. He was born March 28, 1839.

The death is announced, on the 10th ult., of ELLEN SANDERS, at the age of sixty-five. At one time and for a lengthy period Mr. and Mrs. Sanders's private choir was an important factor in the artistic life of Liverpool.

The death, on the 18th ult., is also announced of Major HENRY LE PATOUREL, from bronchitis. He was well known as an excellent amateur flute-player and a prominent member of the famous amateur orchestra The Wandering Minstrels. He composed and arranged several songs and pieces, the most popular being "Terence's farewell to Kathleen." Major Le Patourel was in his eighty-eighth year.

GUSTAV LIBOTTON, an admirable performer upon and professor of the violoncello, died at his house in Craven Street, on the 16th ult., in the forty-ninth year of his age. He was educated at the Conservatoire of Brussels, but had been resident in England for many years. He was one of the teachers at the Guildhall School of Music, where his loss will be seriously felt. His first English engagement was with Messrs. Novello, in 1873, at the time when they undertook the management of the Daily Exhibition Concerts in the Royal Albert Hall. He was a perfect master of his instrument, but he was of a retiring disposition, and rarely played solos in public. As a teacher of the violoncello he was most successful, his class at the Guildhall School numbering over sixty pupils.

The death is announced, at Paris, of AUGUSTE ERNEST BAZILLE, Professor of Accompaniment at the Conservatoire, and for many years the greatly esteemed Organist at the church of St. Elizabeth, Paris. M. Bazille, who was born in the French capital in 1828, is the composer of a Cantata, "Damocles," as well as of some minor vocal pieces, and he is also the author of a great number of excellent pianoforte arrangements of popular operas.

JULES EUGÈNE ABRAHAM ALARY, generally known to the artistic world as Giulio Alary, a prolific and once popular composer of operatic works and vocal pieces, died in Paris recently, at the age of seventy-seven. The deceased was born at Mantua, of French parents, and having made his musical studies at the Milan Conservatoire, he took up his residence in the French capital in 1833, where he became the principal Conductor at the Théâtre Italien, and also obtained the post of *accompagnateur* at the Imperial Chapel during the reign of the late Emperor Napoleon. Amongst the numerous lyrical stage-works of Alary may be mentioned a mystery entitled "Rédemption," brought out at the Théâtre Italien, in 1850; a five-act grand opera, "Sardanapale," produced in 1852 at St. Petersburg; and "La Beauté du Diable," a comic opera, in one act, which was performed at the Paris Opéra Comique in 1861.

The death is announced, at New York, of Mr. CHARLES F. CHICKERING, the chief of the well-known firm of pianoforte manufacturers, aged sixty-four.

PAUL SCHUMACHER, the able Director of the Conservatorium of Mayence, and a composer of some merit, died in that town on April 25, aged forty-two.

BARON VON PFEILL, the Intendant of the German Theatre of Prague, died there on April 30.

JOSEPH ELLINGER, for many years a highly popular tenor at the Vienna Kärnthnerthor-Theater, and at the National Theatre of Pesh, died at the latter capital on April 30, aged seventy-one.

The death is announced, at Hamburg, at the age of sixty-three, of DANIEL RAHTER, for many years the chief of the firm of Büttner, music publishers, at St. Petersburg. The deceased, who had only recently returned to take up his residence in his native country, was universally esteemed on account of his business abilities and generous dealings in matters connected with musical art.

M. EUGÈNE ORTOLAN, a distinguished French lawyer, member of the Ministry for Foreign Affairs, and at the same time a musician of considerable ability, died in the French capital on the 11th ult., aged sixty-seven. He was a pupil at the Conservatoire, where he studied composition under Berton and Halévy, and in 1845 obtained the second *grand prix de Rome*. Amongst his more important compositions there are a comic opera, "Lisette," successfully produced in 1855 at the Théâtre Lyrique, and a one-act operetta, entitled "Momie de Roscoco," brought out two years later at the Bouffes-Parisiens. M. Ortolan also wrote an Oratorio, "Tobie," to a libretto from the pen of Léon Halévy, the brother of his former master at the Conservatoire, as well as a number of symphonic pieces and songs. He was an officer of the Legion of Honour.

We record the death, on April 13, at New York, of JOSEF NEUSTAEDTER, the founder, and for many years the President, of the well-known Male Choir "Arion," of New York. He was in his seventy-sixth year.

CHARLES PONCHARD, for many years the *régent* of the Opéra Comique, of Paris, and a Professor of Elocution at the Conservatoire, died in Paris on April 29, aged sixty-six.

The Director of the Musik-Schule of Potsdam, Professor GUSTAV STREWE, a pianoforte teacher of some eminence, died in Potsdam on the 2nd ult., aged fifty-six.

We also record the death, on the 3rd ult., at Milan, of ANTONIO BUZZI, a successful composer of opera and other lyrical works. As manager, in 1840, of the Italian Theatre at Valencia (Spain), Buzzi made his *début* as operatic composer with "La Lega Lombarda," which was well received. Subsequently, on his return to his native Italy, he produced, at the Teatro Comunale of Ferrara, his opera "Saul," which was performed at most of the lyrical theatres of Italy and also abroad. His "Il Convito di Baldassare," produced at La Scala of Milan in 1853, met with a less favourable reception, and to several others of his subsequent operatic works little more than a *succès d'estime* has been

accorded by his countrymen. Signor Buzzi had established himself of late years at Milan as a professor of singing, in the art of teaching which he was eminently successful.

The news of the death of WILLIAM J. HENDERSON, of the firm of Henderson, Rait and Fenton, will be received with great regret, not only by all who were personally acquainted with him, but also by many who only knew him through his works. He served his apprenticeship as a printer in the house of Novello, Ewer and Co. By his industry and talents he brought the firm with which he was later connected into the front rank as music printers. In his leisure hours he devoted himself to the study of the antiquarian side of his art, and at the time of his death was engaged in collecting materials for a history of type music-printing in Great Britain from the earliest times. He died at Ipswich on the 21st ult., in the 60th year of his age.

The death is also announced, last month, at Rome, of a distinguished musical amateur, the MARQUIS EMANUELE PES DI VILLAMARINA, for some years past the President of the Academia di Santa Cecilia, of Rome.

The death is announced, on the 9th ult., of Mr. WILLIAM BRYAN JONES, the head of the firm of Keith, Prowse and Co., of Cheapside, music publishers and agents. Mr. Jones was in his 58th year, having been born on October 18, 1833.

The friends of Mr. G. F. GEAUSSANT will deeply sympathise with him in the loss of his wife, who died of congestion of the brain on the 25th ult.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MR. STOCKLEY brought his eighteenth series of Orchestral Concerts to a close in the Town Hall on April 30. A Suite by Mr. Lee Williams, of Gloucester, was announced, but not given, and the programme was altogether less interesting than usual. Mozart's Symphony in E flat was the principal feature, and it was fairly well performed, the familiar Minuetto being given with delicacy and grace. A movement, "Graceful Dance," from incidental music to Shakespeare's "Merchant of Venice," by Dr. Herbert Waring, was well played under the direction of the composer. Mr. Charles Ould exhibited finished style in two little pieces by Fischer and Goltermann, but these trifles, with pianoforte accompaniment, were out of place in an Orchestral Concert of this class. Madame Nordica sang, with delightful vocal charm, the brilliant polacca from Goring Thomas's opera "Esmeralda," and two songs—perfect gems—by O. Weil, a name hitherto unknown here, entitled "Autumn" and "Spring," each having an obbligato for violin, on this occasion beautifully played by Mr. F. Ward. Mr. Edwin Houghton created a highly favourable impression, both by his voice and style of singing. One of his selections was Balfe's Recitative and Air "She walks in queen-like grace," from the Cantata "Mazeppa." We have not heard a more promising young tenor than Mr. Houghton.

A Pianoforte Trio in F, by Eustace J. Breakspeare, was performed at the fourth Concert, at the Royal Birmingham Society of Artists, on Saturday, the 2nd ult., the executants being—the Composer at the pianoforte; Mr. T. M. Abbott, violin; and Mr. J. Owen, violoncello. Miss Julia Hutchings, Mr. Lucas Stanley, and Mr. C. Wallis Boyens contributed vocal solos, and Miss Rosa Ascough officiated as accompanist. On the 9th ult. a small orchestra assisted at these Concerts, which afford a very pleasant afternoon's entertainment, and add a charm to the contemplation of the pictorial background.

The annual *Conversazione* of the Birmingham Musical Guild was held in the large room of the Great Western Hotel on Saturday, the 2nd ult. There was an exhibition of interesting musical instruments and books, including the recently published "Idyl" of Professor Herkomer, a seven-stringed *Viola d'amore*, with sympathetic strings of wire, and an old English bassoon, with still serviceable "reeds," made more than a century ago; a portrait of Beethoven, photographs, and engravings; these comprised a very interesting exhibit. The musical performance included the glee, "There is beauty on the mountain" (Goss); some German songs given with much refinement by

Madame Oscar Pollack; and Schumann's "Faschingschwank aus Wien," played in masterly style by Dr. Heap. There was a large attendance of members and visitors.

The young pianist, Miss Adelina de Lara, gave a Recital in the Masonic Hall on Thursday evening, the 7th ult. The programme included Schumann's "Etudes Symphoniques," the difficulties of which were surmounted with an ease that fairly astonished while it delighted the audience. For one so young Miss de Lara shows uncommon power, tempered with an exquisite refinement, as was exhibited in Liszt's "Waldehrauschen." The thirty-two Variations in C minor, of Beethoven, seldom heard here, were played with remarkable accuracy and finish; and in selections from Bach, Mendelssohn, and Chopin the pianist displayed her abilities as an artist. Her success was immediate and complete.

The Carl Rosa Opera Company concluded a week's visit to the Theatre Royal on Saturday, the 2nd ult. The works given were "The Huguenots," "Romeo and Juliet" (twice), "Carmen" (twice), "The Talisman," and "Faust." Madame Burns, Miss Fabris, Mr. Runcio, and Mr. Leslie Crotty sustained their reputations, and of the new-comers the palm must be awarded to Madame Louise Lablache, whose *Carmen* was one of the most finished pieces of acting and singing ever witnessed here. The Roumanian tenor, Mr. Dimitresco, uses the *vibrato* too much, and his acting lacks repose; but Mr. Alec Marsh has made a distinct advance as an actor. Balfe's opera failed to inspire the performers, and aroused little interest on the part of the audience. There are fine movements in it, however, and it seems to deserve success.

The Leslie Crotty Company, with Rossini's "Cenerentola," are engaged for a week at the Grand Theatre, too late for notice in this letter.

The new organ was opened at Aston Parish Church at a special service on the afternoon of Saturday, the 9th ult. The music was performed by combined choirs of the district, assisted by Mr. Entwistle, Vicar Choral of Lichfield Cathedral. Mr. Courtenay Woods, Organist of Solihull Parish Church, afterwards gave a Recital upon the new instrument.

The season now over has been a busy one, but not up to the high standard of former years. Many works have been heard here for the first time, an indication either of enterprise or an illustration of how far we are behind other musical centres—perhaps a little of both.

Festival rehearsals are now going on twice a week under Mr. Stockley. The choir has already mastered Dr. Mackenzie's work, and is now engaged on the oratorio of Dr. Stanford. There is every indication that the chorus will be better this year than ever.

One or two matters that could not be referred to at the proper time owing to press of matter may here fitly claim a word, if only as pointing to a change of feeling on the part of the authorities as regards Sunday music. We have had several special services in the Town Hall on Sundays, when the musical portions have been given by large choruses with orchestra. Early this year a Sunday afternoon Concert was given in the Town Hall by the Birmingham Orchestral Society. Sir Thomas Martineau presided and delivered an opening address on the subject. About the same time Mr. William Hartland commenced a series of Organ Recitals in the Town Hall, West Bromwich, on Sunday afternoons. These things are innovations here, but that their tendency is good many unhesitatingly declare, and hope they may continue and develop into a systematic effort to brighten the leisure hours of those who toil.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

SEVERAL of the numerous choral bodies in Bristol and neighbourhood have given performances during the month. The Bristol South Musical Society closed its second season with a Concert on April 25, when the prizes won by the successful candidates in the recent examination were distributed by Mr. W. H. Wills. The remarks made in the last issue of THE MUSICAL TIMES regarding similar bodies established in two other districts of the city at the same

time apply to the Society in the Southern division. Mr. E. T. Morgan, the Conductor, has done, and is doing, admirable work. He has gathered together a body of over 200 young people, whose voices he has excellently trained and whose intelligence he has quickened. Several of Mendelssohn's part-songs and kindred pieces were sung with taste and refinement that would have done credit to a first-class choir. The Society and the Conductor are to be complimented on the high standard of excellence attained.

Fishponds Choral Society gave a performance of Mr. Cowen's "St. John's Eve," on April 30, under the direction of Mr. T. K. Yalland. The tuneful work was efficiently done and afforded gratification to the audience. The characters were sustained by Miss Maude Rennie Powell (*Nancy*), Mrs. W. R. Webb (*Margaret*), Mr. Scofield (*the Young Squire*), and Mr. Purnell (*Robert*).

The Bishopston Choral Society, one of the youngest Associations of the kind in the suburbs of Bristol, aided by a small orchestral band of amateurs, performed Farmer's Cantata "Christ and His Soldiers," in the Parish Church, on April 30. Mr. Brockman conducted. It is gratifying to hear from a clergyman an expression like that of the vicar of Bishopston, that the church, and not the concert-room, is the place where sacred Cantatas should be heard.

On the 11th ult. Downend Choral Society performed Mendelssohn's "Athalie" in a manner that spoke well for the earnest way the members had studied the work. A few more tenors and basses would have improved the balance of the voices, but the lack of sufficient men's voices is common to most choirs. It is hoped time will rectify this state of things. The vocal soloists were Mrs. J. Cranston, Miss Alice Coleman, Miss Blanche Clarke, Mrs. D. E. Bernard, Miss Grace Dann, Miss F. H. Grace, and Miss Maud Jones. Mr. Cedric Bucknall conducted.

Cowen's "The Rose Maiden" was given by the Woolcott Park Choral Society on the 5th ult., Mr. Vaughan Tittle conducting.

A performance of Williams's "The Last Night at Bethany" was given by the Midsomer Norton and District Choral Society, on the 12th ult. Mr. W. J. Kidner, under whose guidance the work was done, had evidently taken pains to ensure excellence, and he certainly succeeded. The soloists were Miss Blanche Beauchamp, Mrs. Barnes, Mr. C. Gregory, and Mr. Gibbons. The graceful Cantata was greatly enjoyed by the large audience. Several part-songs in the second part of the programme were also well sung.

St. John's, Clifton, Choral Society brought forward Van Bree's "St. Cecilia's Day" at its Concert on the 14th ult., and the work was presented with a high degree of perfection, under the direction of Mr. A. E. Hill. Miss Marion Evans distinguished herself as the soloist in the bright and melodious work.

The Choir and Band of the Saturday Popular Concerts Society gave a performance of Rossini's "Stabat Mater" on April 29, in a manner that calls for the warmest praise. Miss Marian Fenna, Miss Alice Gomez, Mr. E. T. Morgan, and Mr. Montague Worlock were the principals. The same forces essayed Mozart's "Requiem" on the 13th ult. All the numbers of the "Requiem" were taken at far too great a rate of speed, and clearness and strength were lacking in the florid sections. The singing by the choir of a couple of short pieces in the second part, however, was admirable.

The Bristol Society of Instrumentalists has decided to have a summer season of rehearsals.

The reference library of musical works formed in connection with the South Midland Section, N.S.P.M., is now well started. At a meeting of the Council on the 11th ult. a vote of thanks was passed to Messrs. Novello, among other contributors, for a donation of books to the library.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE announcement of a new Comedy-Opera upon an Irish subject by Dr. Collinson, the indefatigable *impresario* of the Dublin Popular Concerts, and Mr. W. Percy French, created no little interest in musical circles here. "The Knight of the Road," the issue of their joint

labours, was produced at the Queen's Theatre, Great Brunswick Street, on April 27 and five successive nights. Crowded audiences nightly testified to the enjoyable character of the music and action. These, if not exactly strong in all possible details, were by no means weak in many of the points that go to make up a pleasant evening's entertainment. A Valse-Song for soprano, a tenor ballad "Why do I love thee?" a soldier's song and chorus, a hunting chorus, a street ballad *à deux*, and an Irish jig, admirably danced by Miss Du Bedat and Mr. French, were amongst the most "taking" numbers, and the unaccompanied part-song, "The stars that brightly cluster," showed the composer at his best. The "book," though not free from improbabilities (one might say impossibilities) was sprightly and interesting, with humorous situations which were highly appreciated by the audience. The principal vocalists were Miss Du Bedat, as *Kathleen O'Hara*; Mrs. Jeanie Rosse, as *Mad Meg*; Mr. Henry Beaumont, as *Captain Anstruther*; Mr. French, the librettist, as *Freney*, the *Highwayman*; and Mr. Carberry, as *Roddy*, the "Irish Highlander." The band and chorus consisted largely of amateurs, and the composer conducted.

The Dublin Amateur Orchestral Union gave the third Concert of its eleventh season in the Antient Concert Hall on the 9th ult. The programme included Mozart's Symphony in C minor (No. 6), the Overture to "Raymond" (A. Thomas), and Mendelssohn's G minor Concerto, in which the pianist was Mrs. O'Connell Miley, who also gave a most artistic reading of Beethoven's "Moonlight" Sonata. Songs were contributed by Miss A. Craig and Mr. Dudgeon, and the performance, which was in every respect most enjoyable, was conducted by Mr. W. H. Telford.

On the same evening a successful Promenade Concert took place at the Leinster Hall, in which Miss Du Bedat, Miss Mary Harris, Miss Gordon, Messrs. Dalton, Kelly Grene, and McNevin took part.

Mr. Mogden's Swiss Choir and band attracted full houses at the Antient Concert Rooms during a short season commencing the 4th ult., and the series of Monday Afternoons of Chamber Music, at the Royal Dublin Society's Theatre, continues to be a *rendezvous* of instrumental amateurs.

Sterndale Bennett's ever-welcome "May Queen" had a careful and successful exposition at the hands of the Donnybrook Choral Union, in the Donnybrook Parochial Hall, on the 15th ult. A miscellaneous selection of music followed, and the singing of "The Bells of St. Michael's Tower" (arranged by Stewart), by the choir, deserves special mention. Miss Taylor was the Conductor.

Mr. Chas. Kelly's Concert, on the 16th ult., was an unusually attractive example of the Benefit Concert. The Dublin Quartet Union gave a choice selection of glees. The soloists were Miss Lucy Hackett, Mrs. Scott-Fiennell, Miss M. Harris, Miss Du Bedat, Messrs. J. Horan, Cox, E. Kelly, Esposito (pianist), Rudersdorff (violinello), and Werner (violin). Sir R. Stewart, Dr. Joze, and Mr. Roeder acted as accompanists.

A new Musical Society, entitled The Dublin Choral Union, has been started, under the conductorship of Dr. Annie Patterson. Its first Concert was announced for the 22nd ult. and included a scene from the Conductor's Irish Cantata "Finola," of which H.R.H. The Princess of Wales has accepted the dedication. Amongst the other announcements for May, which are too late for notice, were Signor Papini's Concert on the 23rd, Mr. Walter Bapty's Concert on the 25th; that of the Dublin Musical Society on the 26th, at which the "Golden Legend" and the third act of "Tannhäuser" were set down for performance; and that of the Dublin University Choral Society on the 27th, for which Handel's "Alexander's Feast" was announced.

The date of the Dublin Diocesan Choral Festival at St. Patrick's Cathedral, in which thirty-nine choirs will assist, has been altered from the 4th to the 3rd inst.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The Edinburgh Bach Society has had a most successful season. Its membership during this, its third session, has

risen to 140, and several works have been produced at its meetings for the first time in Scotland. The paper read by the President (Mr. J. Montgomerie Bell) on "Bach and his Famous Pupils" was a particularly instructive and interesting contribution.

The Edinburgh Society of Musicians is leaving its moveable tents, and, having acquired premises in a central position, hopes to inaugurate a new and promising era in its existence. The rooms in Queen Street will always be open for the convenience of members, and the library and musical papers available at any time. On the 9th ult. Mr. T. H. Collinson read a paper before the members on "Organs and Organ Playing," and thoroughly interested a large meeting in the gradual development of organ building from its first rude beginnings. On the 16th ult. Mr. Woolnoth, of Glasgow, was down for a Lecture on "Siegfried," but the Influenza microbe interfered with the arrangements and the Lecture had to be postponed.

The Edinburgh Quartet of stringed instrument players, Messrs. Daly, Dambmann, Laubach, and Carl D. Hamilton, with Mr. F. Gibson as pianist and Miss Jeannie Gray, vocalist, gave the fourth Concert of the season on the 11th ult. with all possible success. Reinecke's Quintet (Op. 83) was played for the first time in Edinburgh in a most artistic style, and Schumann's Quartet (Op. 41, No. 1); the Andante from Mendelssohn's Quartet (Op. 44, No. 2); the Gavotte and Musette by Raff (Op. 192, No. 1); and the Movement, "alla Polka" (Op. 34), by Dvorák, were presented, in obedience to the wish of the patrons of these Concerts expressed through a plebiscite, in a style which justified their judgment and brought out the talents of the players to the best advantage. Miss Gray's songs, by Schumann, Brahms, and Grieg, were given in good style, and the whole Concert was greatly enjoyed, thereby proving that the taste for classical music is finding due appreciation in the metropolis of the North.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE success achieved by the Glasgow Athenæum School of Music is one of the most remarkable features in local artistic life and work. It is difficult, indeed, to realise that so much has been accomplished since September last, when the School was founded, and without any flourish of trumpets. The response to the call of the directors was prompt and enthusiastic, so much so that in a few days 380 pupils had enrolled their names, and at the beginning of the third term there were no fewer than 786 students under the charge of the Principal, Mr. Allan Macbeth, and his staff of teachers. These include several of the most experienced professors of the musical art in Glasgow, and they have, moreover, been able to attract pupils from many distant parts. Already the extensive new premises have been found quite inadequate to meet the requirements of the School, and a new concert room will soon be added. Recently the Ladies' Choir attached to the Institution gave a second performance of Mr. Oliver King's cantata "The Naiads." The repetition was amply justified, and as regards musical intelligence and good quality of tone, Mr. Macbeth's fair choristers had the advantage of Mr. Philip Halstead's pianoforte accompaniment, and in the hands of this clever young artist the elegance of the Intermezzo was promptly recognised and applauded with uncommon heartiness. Other pieces in a well-devised programme included the Spinning Chorus from Wagner's "Flying Dutchman," a couple of part-songs from "The Months" (Gaul), and violin, horn, violinello, and vocal solos.

Another interesting Cantata was heard on the evening of the 7th ult., under the auspices of an organisation which has been the means of developing a sound taste within the portals of the Glasgow Academy. It is, indeed, suggestive to note that many of the "old boys," trained as youngsters by Mr. John McLaren, and now busily engaged in mercantile and kindred pursuits, rally around their former instructor to assist at the annual function. The *esprit de corps* is altogether pleasant, and in Mr. John More Smieton's "Ariadne" the aid of several well-known local amateurs in the tenor and bass sections of the choir was again most valuable. This was the

The Lord is my Shepherd

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Psalm xxiii, 1-4, 6 (Bible Version).

Composed by
HERBERT W. WAREING, Mus. Doc., Cantab.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegretto, con moto.

SOPRANO.
The Lord is my shep-herd; I shall not want, .. I shall not

ALTO.
The Lord is my shep-herd; I shall not want, .. I shall not

TENOR.
The Lord is my shep-herd; I shall not want, .. I shall not

BASS.
I shall not want, .. I shall not

ORGAN.
p sempre legato.
♩ = 100.

shep-herd; ..

want, .. The Lord is my shep-herd; I shall not want, .. I shall not

want, The Lord is my shep-herd; I shall not want, .. shall not

want, The Lord is my shep-herd; I shall not want, .. shall not

want, The Lord is my shep-herd; I shall not want, .. shall not

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for all parts are: "want. He mak - eth me to lie down in green pas - tures ; He". The music is in G major and 4/4 time. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

Second system of the musical score. The lyrics for all parts are: "lead - eth me be - side the wa - ters of com - fort. He lead - eth me". The music continues in G major and 4/4 time. The piano accompaniment provides a steady harmonic support for the vocal lines.

Third system of the musical score. The lyrics for all parts are: "in . . the paths of right-eousness, He lead - eth me for . . His". The music concludes in G major and 4/4 time. The piano accompaniment ends with a final chord. The lyrics "His" are written with a sharp sign (#) above them in the original score.

Name's . . . sake. . . Yea, though I walk through the val - ley . .
 Name's . . . sake. . .
 Name's . . . sake. . . Yea, though I walk through the val - ley . .
 Name's . . . sake. . .
Sur. Reed.
p
senza Ped. *Ped.*
 of the sha - - - dow of death, . . . I will
 I will
 of the sha - - - dow of death, . . . I will
 I will
 I will
mf *Gt. Diaps.*
senza Ped. *Ped.* *cres.* *senza Ped.*
 fear no e - vil, will fear no e - vil: for Thou art with me, for
 fear no e - vil, will fear no e - vil: for Thou . . art with me, for
 fear no e - vil, will fear no e - vil: for Thou . . art with me, for
 fear no e - vil, will fear no e - vil: for Thou art with me, for
Ped. *cres.*

sempre cres. *ff*

Thou art with me, for Thou . . art with me. The

sempre cres. *ff*

Thou art with me, for Thou . . art with me. The

sempre cres. *ff* *p*

Thou art with me, for Thou . . art with me. The

sempre cres. *ff* *p*

Thou art with me, for Thou . . art with me.

sempre cres. *ff* *p*

Lord is my shep - herd; I shall not want, . . I shall not want, . . The

Lord is my shep - herd; I shall not want, . . I shall not want, The

Lord is my shep - herd; I shall not want, . . I shall not want, The

I shall not want, . . I shall not want, The

shep - herd,

Lord is my shep - herd; I shall not want, . . I shall not want. . . Yea,

Lord is my shep - herd; I shall not want, . . shall not want. Yea,

Lord is my shep - herd; I shall not want, . . shall not want. Yea,

Lord is my shep - herd; I shall not want, . . shall not want. Yea,

(4)

L'istesso tempo.

sure - ly, sure - ly good - ness and mer - cy shall fol - low me

sure - ly, sure - ly good - ness and mer - cy shall fol - low me

sure - ly, sure - ly good - ness and mer - cy shall fol - low me

sure - ly, sure - ly good - ness and mer - cy shall fol - low me

L'istesso tempo.

all . . the days of my life, yea, . . sure - ly, sure - ly

all the days of . . my life, yea, . . sure - ly

all . . the days of my life, yea, . . sure - ly, sure - ly

all the days of my life, yea, sure - ly

good - ness and mer - cy shall fol - low me all . . the days of my

good - ness and mer - cy shall fol - low me all the days of my

good - ness and mer - cy shall fol - low me all . . the days of my

good - ness and mer - cy shall fol - low me all the days of my

rall.

good - ness and mer - cy shall fol - low me all . . the days of my

good - ness and mer - cy shall fol - low me all the days of my

good - ness and mer - cy shall fol - low me all . . the days of my

good - ness and mer - cy shall fol - low me all the days of my

The image shows a musical score for a song titled "The Shepherd's Song". It features a vocal melody and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal part consists of five staves, each with a line of lyrics underneath. The piano part consists of two staves at the bottom, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "Lord is my shep-herd; I shall . . . not, shall not want. shall not want, I shall not want, I shall not want. shall not want, I shall not want, I shall not want. shall not want. I shall not want, I shall not want. shall not want, I shall not want, I shall not want." The music is written in a simple, accessible style, suitable for a children's song.

Lord is my shep-herd; I shall . . . not, shall not want.

shall not want, I shall not want, I shall not want.

shall not want, I shall not want, I shall not want.

shall not want. I shall not want, I shall not want.

shall not want, I shall not want, I shall not want.

Also published in Novello's Tonic Sol-fa Series, No. 729, price 1d.

work introduced at the thirteenth annual Concert of the Academy Choir. Its tuneful style was exactly suited to the circumstances, and it was surprising to find some difficult enough passages attacked with singular precision and firmness. Briefly, the performance was one of more than average merit. Messrs. H. L. Seligmann and George Ross lent efficient aid as soloists, Mrs. McLaren once more showed how a pianoforte accompaniment ought to be played, and Mr. McLaren conducted in praiseworthy style, securing, as he always does, the fullest sympathy of his forces. The second portion of the programme comprised, amongst other things, the fine old glees "Crabbed Age and Youth," and "Go, Idle Boy," and one or two attractive part-songs.

The farewell dinner given to Mr. C. Hall Woolnoth by the Glasgow Society of Musicians was well attended. Mr. Julius Seligmann occupied the chair, and, in proposing the toast of the evening, spoke in felicitous terms of Mr. Woolnoth's talents as a pianist and the loss sustained by musical circles through the guest's removal to London. The evening's programme included Bach's Concerto in D minor for three pianofortes and a sextet for wind instruments. At the annual business meeting of the Society just named, held on the 12th ult., the report was adopted. Mr. Seligmann was re-elected President, and Mr. Stephen Williamson was appointed Vice-President.

The Guarantee Fund in connection with next season's Choral and Orchestral Concerts is being again largely subscribed, and the amount secured up to date is more than sufficient to enable the management to proceed with their arrangements.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The closing scene of the Philharmonic season of 1890-91 was enacted on the 11th ult., when, at the regular Annual Meeting, the retiring Chairman, Mr. T. E. Paget, bewailed the lack of good vocalists available during his term of office, but, on the other hand, pointed to the figures adorning the balance-sheet. From the latter it appeared that the funds at present in the bank amounted to £1,209 3s. 2d., of which £645 18s. 9d. had been accumulated since the previous season. The redecoration of the Hall is at present in progress, and will be a costly matter, but the cash in hand will be ample to cover this outlay.

Rossini's "La Cenerentola," done into English as "Cinderella," was revived at the Shakespeare Theatre, on the 11th ult., by Mr. Leslie Crotty, Madame Georgina Burns, and an excellent company, under the direction of Mr. E. Goossens. The opera is a reflex of the old Italian buffo school at its best, and it is only a wonder that it has been for so long a period allowed to lie in comparative obscurity.

Yet another operatic production is to be noted—namely, that of Dr. W. H. Hunt's "Utopia," which first saw the light at the Birkenhead Town Hall on the 4th and 5th ult. The performers engaged were almost exclusively amateurs, but exceptionally good in every respect, and there was a capital orchestra. Under these circumstances, ample justice was accorded to a work of which it may be fairly assumed a good deal more will be heard, for not only is "Utopia" sufficiently strong in dramatic incident of the most mirth-provoking order, but it is abundant in bright melody and clever device. Dr. Hunt has, in fact, taken high lines in his scoring, and has carefully avoided everything in the form of vulgarity or clap-trap effect.

Concerts have been given since the publication of our last Liverpool letter by Mr. J. Weingaertner in St. George's Hall, and by Miss M. L. Richardson and other artists at the Rotunda, the latter effort being for the benefit of Mr. E. W. Thomas, at one time leader and chorus-master of the Philharmonic Society, and now a confirmed invalid. At Birkenhead, Miss Anna Löwe, a clever local pianist, gave an excellent Recital on the 2nd ult., in aid of a charitable object. Mr. Walter Burnet lectured at Fairfield on April 30, on "Old English Composers."

The Court of Queen's Bench has ruled against the Rev. J. Kelly, and decreed that the Corporation of Liverpool shall not be mulcted in the cost of an Organist for the

Church of St. George. The functionary in question is therefore not to be regarded as an "officer or servant" appointed for the "decent keeping," &c., of the building.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

SIR JOHN STAINER was inspired by a distinctly happy thought when he chose "The Styles of Composers," as illustrated by various Settings of the same Lyric," as the subject of his Terminal Lecture on the 6th ult. The verses selected were Goethe's "Kennst du das Land" and Heine's "Du bist wie eine Blume." Seven settings of the former poem and five settings of the latter were given as illustrations. Before leaving the academic aspect of music here it may be of interest to note that the University has decided that the performance of exercises for the degree of Doctor of Music shall be henceforth optional and not compulsory.

The Oxford Orchestral Association, conducted by Mr. Lloyd, announced a strong programme for its Concert in the Sheldonian Theatre on the 16th ult., including Mozart's Pianoforte Concerto in D minor and Mendelssohn's "Italian" Symphony. The performance was the most successful artistically that the Society has yet given, but it failed to attract the public, and must, it is to be feared, add one more to the long list of good Concerts in Oxford on which money has been lost.

The "Eights" week has been marked by the usual College Concerts, but from one cause or another these Concerts have hardly been so good as usual this year. There was a fine performance of Beethoven's Septet and portions of Schubert's Octet at Balliol on the 17th ult. to begin the series, but after this came three Concerts below the average. Exeter College has usually given a good Concert, but on the 19th ult. it failed to rise above the level of a "penny reading" entertainment, in which it was really impossible to take the slightest interest. On the following evening the Concert at Worcester College also fell short of the usual standard. An attempt had been made to impart strength to the programme by giving Stanford's "Œdipus" music. Stage music in a concert-room is always a doubtful experiment, but still the music was a novelty—unluckily the performance was not so good as the design. Lastly, Merton College, on the 21st ult., gave a Concert that, compared with its previous achievements, can only be described as a failure. Gade's "Erl-King's Daughter," Jensen's "Feast of Adonis," and Grieg's "Holberg" Suite seemed a fairly interesting programme, and the chorus, except for one bad mistake, was good. But a Concert that had the elements of success in it was totally spoiled by inefficient soloists and a ridiculously inadequate orchestra.

Amongst the many College Concerts given in Oxford during the present term, that by the Eglesfield Musical Society, at Queen's College, on the 22nd ult., is deserving of special notice. This Society is one of the most enterprising in the University in the encouragement given to new works, and on this occasion a Ballad for men's voices and full orchestra, entitled "Horatius," was performed. The composer, the Rev. J. H. Mee, conducted his work, which he had specially written for and dedicated to the Society. The words are selected from the poem by Lord Macaulay, and are admirably suited for musical treatment. The composer divides his composition into five numbers: (1), "The Etruscan Muster"; (2), "The Panic at Rome"; (3), "The Captain of the gate"; (4), "The Keeping of the Bridge"; and (5), The Epilogue. Each of these numbers has its special "point" and dramatic interest at the hands of the composer. It is really refreshing to find that (although restricted to men's voices) Dr. Mee has something new to say, and knows how to say it. The vocal parts throughout are well adapted for voices, and, consequently, effect is obtained by an easy and natural process. The instrumental parts, too, are by no means difficult, yet they give great dramatic colour to the work. The performance was one of great merit. It is impossible in a short notice like this to do more than single out a few places which seem to be of greatest interest. The opening number ("The Etruscan Muster") at once commands the attention of the musician, by the martial

character of the first theme, led off by the strings in unison, and soon to be strengthened by the soft wind. The voices then take up the motivo, firstly without accompaniment, and secondly with the addition of the orchestra, until a striking effect is obtained by the sustained harmony of the trombones and horns. Indeed, the entire number is rich in musical contrasts. In the second part ("The Panic at Rome") occurs a very effective melody with the full orchestra, where *Horatius* comes forward and declares his readiness to assist in defending "The Bridge" against the advance of the Tuscan army. This is followed by a pleasing melody for the tenor, in which at the words "And for the tender mother" is a beautiful accompaniment by the strings and horns, with an oboe obbligato. This second part concludes with a striking phrase for the full orchestra and voices, where *Horatius* and the two other volunteers set out in order "to keep the bridge." This phrase is evidently a favourite with the composer, for he re-introduces it in the last number (the Epilogue) no less than four times, and with it winds up his composition. Space forbids to enlarge on the remaining numbers further than to state that they are exceedingly vocal and effectively instrumented. There is no doubt that the work is a valuable addition to music for male voices. The chorus sang well, and great praise is due to Dr. Iliffe for his painstaking care in preparing the work so satisfactorily. The part of *Horatius* was admirably sung by Mr. W. Anstice, whilst Mr. G. H. Betjemann led the orchestra. At the conclusion of the performance the Composer was received with the greatest enthusiasm.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE past month has seen the close of an exceptionally busy musical season, notable for the number of works performed, but sadly lacking in novelties. With one praiseworthy exception, the local choral and orchestral societies take up new works with reluctance, preferring to rely upon old and familiar masterpieces, with the consequence that of all the great festival compositions of recent years only a small number have been given in the town. That novelties are acceptable has been proved, for the best audience of the season assembled to hear an entirely new work. The various committees should, therefore, take into consideration next season the large number of fine works, the successes of English festivals, that still await a hearing in Sheffield.

On the 6th ult. the forces of the Musical Union and the Amateur Instrumental Society combined to perform Beethoven's Choral Symphony in the Albert Hall. The work was similarly given three years ago, and it will suffice to say that the former success was repeated. The band, numbering about seventy performers, fulfilled all the requirements of good orchestral playing, and the chorus singing was accurate and well sustained, despite the trying character of the music and the large number of absentees. Mr. H. Coward conducted.

The Brincliffe Musical Society gave the last Concert of the season in the Music Hall, Surrey Street, on the 5th ult., under the direction of Mr. Peasegood. A capital performance of Haydn's Symphony (No. 2, in B major) was presented. Mr. J. H. Parkes played Gade's Violin Concerto in D minor in admirable style, winning a well-deserved success.

A very interesting and successful Concert was given by the Amateur Musical Society, on the 12th ult., when Stanford's "Voyage of Macdune" and MacCunn's "Lord Ullin's Daughter" were performed for the first time in Sheffield. In the face of adverse circumstances, among them being the indisposition of the Conductor and principals and the thinned ranks of the chorus, both works were performed in a most creditable manner. The basses considerably outnumbered the other sections of the chorus, the tenors being especially weak, but, by the discreet management of the Conductor, the balance of tone was fairly well maintained. The most successful number was the female chorus in the "Isle of Witches"; but throughout the work the chorus singing was excellent. The solo and chorus describing the "Isle of Flowers" were faultlessly

given, and in the subdued conclusion the perfect blending of the voices enhanced the effect of the music. "Lord Ullin's Daughter" was well sung, the clear enunciation and the firm attack of the chorus calling for especial mention. The programme also included some miscellaneous pieces. Mr. Schollhammer conducted, and Mr. J. W. Phillips played organ solos and accompanied.

MUSIC IN WESTMORELAND.

(FROM OUR OWN CORRESPONDENT.)

THE annual Choral Competitions and Musical Festival, originated by Miss Wakefield, of Sedgwick, near Kendal, were held this year on April 30, in St. George's Hall, Kendal.

These competitions were inaugurated about six years ago, in order to awaken a neighbourhood not distinguished for its zeal in the cultivation of music, and so far the scheme has achieved a most encouraging success. The competition is open to all towns and villages of under 6,000 inhabitants in the County of Westmoreland, and within a fourteen mile radius of Sedgwick. Each village is invited to send junior, female, male, and mixed voice choirs, in accordance with certain rules. Music for competition and for united performance is announced in the autumn. On this occasion ten villages sent thirty-six choirs, of a total of about 600 members, to the competition. The prizes offered consisted of a challenge banner, silver badges and tokens, bronze and silver medals, and of money to be expended in music. The adjudicator was Mr. W. G. McNaught.

As it is not possible for us to spare space for detailed criticism, a record of the choirs that were first in their sections must suffice:—Junior Choirs—"The Primrose" (Mendelssohn)—Milnthorpe; Female Voice Choir—"The Nightingale" (Bateson)—Staveley; Male Voice Choir—"The Serenade" (Mendelssohn)—Endmoor; Village Choral Societies—"In these delightful pleasant groves" (Purcell)—Kirby Stephen (Burnside, second); Village Choirs competing for the first time—"Departure" (Mendelssohn)—Staveley; Collective Sight Reading—A hymn tune in four parts—Kirby Lonsdale. Prizes were also competed for in individual sight singing.

In a speech made after the competition, Mr. McNaught stated that the whole standard of the work had improved 50 per cent. in the four years during which he had judged these competitions, and that he thought it would be difficult for any country district in England to beat the results he had heard that day. After the competition, a miscellaneous Concert, conducted by Miss Wakefield, was given before an immense audience. The chief work presented was Bach's sacred cantata "God's time is the best," the performance of which was highly creditable to all concerned. Great interest was given to this Concert by the performance by each of the winning choirs in turn of the piece with which they gained their prizes. Miss Liza Lehmann, a great favourite in this district, was received with enthusiasm in the solos she contributed. The finished violin playing of Mr. Carl Derenburg and songs performed by Mr. Leyland gave further variety to the programme. The striking success which has attended Miss Wakefield's efforts to rouse this district not only bears witness to what can be done by one resolute and able individual, but serves to show what latent musical power there is in our country. It may be hoped that other districts will be stimulated to follow the excellent example set.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

OUR new Music Hall, founded by Andrew Carnegie, was opened this week with a Music Festival. The building is of rich and dignified architectural style, and houses under its roof a varied and large series of halls and apartments suitable for every form of public assemblage. The Main Hall is rich and beautifully refined in colouring, the principal colours being ivory and gold, relieved in the boxes and chairs of the parquet by old rose. Its seating capacity is about 3,000, with ample room for about 1,000 more to stand. The second largest room in the building is a

Recital Hall, which is situated under the Main Hall, and has accommodation for 1,200. Then there is a Chamber Music Hall, which accommodates 450, and several other larger and smaller halls for all sorts of purposes, from large conventions down to practice rooms and studios. The whole is lighted by electricity, for which purpose four great dynamos, with a capacity of 5,000 lights, are placed in the building. The opening Concert took place on Tuesday evening, the 5th inst., before a brilliant and very enthusiastic audience, which filled the hall to overflowing. After the singing of the "Old Hundredth," Bishop Potter declared the hall formally opened in a lengthy oration, after which the national hymn "America" (melody of "God save the Queen") was sung, and the musical portion of the programme started in earnest with a performance of Beethoven's third "Leonora" Overture. The other numbers were Tschaiakowsky's "Marche Solennelle," conducted by the composer, and Berlioz's *Te Deum*. The choice of the latter work was not a happy one, as no attempt had been made to follow the instructions of the composer with regard to a performance of this gigantic work. Instead of the two separate choirs and orchestras demanded by the composer, the choral and orchestral forces were left altogether on the platform at one end of the hall, and only a small force of choir boys sang the music which Berlioz intended for a body of 600 children's voices. If it was impossible to follow the composer's strict directions as given in the score, another work of equal, or perhaps greater, magnitude, suitable for the occasion, could have easily been found amongst the vast number of choral works in existence. On the following evening Mendelssohn's "Elijah" was performed before an equally large and appreciative audience. The principal soloists were selected from the forces of the German Opera, and their Teutonic pronunciation of the English text did much to mar the full enjoyment of an otherwise excellent performance. The rest of the Festival was made up of three afternoon Concerts, with miscellaneous programmes; a great Choral Concert on Friday evening, when the "Seven Words of our Saviour," by Heinrich Schütz, two *a capella* choruses by Tschaiakowsky, and a Cantata by the late Dr. Damsch, called "Sulamith," were given; and the Festival closed on Saturday with a performance of Handel's "Israel."

The Metropolitan Musical Society, assisted by members of several out-of-town choral clubs, all under the direction of Mr. W. R. Chapman, gave at its second Subscription Concert a new Oratorio, "The Captivity," by a talented American composer, Max Vogrich, written to words by Oliver Goldsmith. The music, while at times very pretty and effective through the employment of Oriental colouring, is hardly grand and dignified enough for an Oratorio. The soloists, headed by Mrs. Vogrich, were very efficient, and the chorus did their work extremely well, considering the extraordinary difficulty of the vocal parts almost throughout the work.

The New York Chorus Society gave the first performance in this city of MacCunn's "Lay of the Last Minstrel"; and the Orpheus Club, under Mr. Mees, also of this city, gave their third Concert, the principal number of which was Schumann's "Luck of Edenhall."

The Rubinstein Club—our leading ladies' vocal society—also under the direction of Mr. W. R. Chapman, offered a special programme at their third and last Concert of the season, the principal numbers of which were the "Spinning Chorus," from the "Flying Dutchman," and part-songs by Heinrich Hofmann, Sullivan, Lassen, and Maas. Before passing to the recording of the musical occurrences in other American cities, we have to mention an Afternoon Concert, —or, rather, Song Recital—given by Mr. Santley at Chickering Hall, before an enthusiastic audience, who seemed to enjoy every tone issuing from the throat of the accomplished singer. Mr. Santley is making a triumphant tour through Canada and the United States; but while to other cities—such as Toronto, Chicago, Cincinnati, and others—the privilege is given to hear the great English baritone in such works as "Elijah," Verdi's "Requiem," &c., we in New York have to content ourselves with a little *Matinée* Song Recital. Verily, outside German opera, this metropolis of ours has much to learn from other and more enterprising cities of this Continent. Mr. Theodore Thomas, who has

finished for the present his musical activity in New York, and has left for Chicago, received a most affectionate farewell from his friends at a dinner which took place at Delmonico's. All the speakers expressed the hope of one day seeing Mr. Thomas return from the West, to be again an active and foremost factor in musical matters in the metropolis. His successor as Conductor of the Philharmonic Society is Herr Anton Seidl. From other American cities we have to report the following programmes: Toronto, Canada, "Elijah" and Massenet's "Eve"; Hartford, Connecticut, Dudley Buck's "Light of Asia," under the conductorship of the composer; Chicago, Verdi's "Requiem"; the same in St. Louis; Boston, Chadwick's "Pilgrims" and Bruch's "Odyssey"; Charleston, North Carolina, May Festival, with Gaul's "Holy City," Bruch's "Fair Ellen," and other small works. Other May Festivals will serve as the subject of another letter.

The choir of St. Ann's Church, Brooklyn, gave a performance of Bennett's "Woman of Samaria" on Ascension Day with great success. The accompanists were Messrs. R. W. Crowe and R. H. Woodman.

A new Church Cantata, entitled "The Song of the Redeemed," composed by Dr. G. B. Arnold, Organist of Winchester Cathedral, for a Festival at St. James's Church, New York, has been performed with great success.

We have to inform our readers that the continuation of the articles on "The Great Composers" is unavoidably postponed until next month.

His Royal Highness the Prince of Wales has been graciously pleased to accept a copy of Dr. W. A. Barrett's collection of "English Folk Songs" (published by Novello, Ever and Co.), gathered together from various parts of the kingdom, where they are traditionally preserved among the country people.

A MEETING of persons interested in music was held, by permission of His Excellency the Governor, in the Banqueting Hall, Madras, on April 24. The Hon. Mr. Justice Handley presided. The Honorary Secretary read a short abstract of the proceedings of a meeting of persons interested in music, held at the office of the Director of Public Instruction, on January 30 last, as follows: "On the 30th January, 1891, a meeting of persons interested in the study of music was held at the Office of the Director of Public Instruction, in response to an invitation issued by Mr. Grigg, accompanied by a memorandum setting forth the outlines of a scheme for the establishment of a School of Music in Madras. The memorandum referred to the fact that, whilst in the School of Arts, the Victoria Technical Institute, the College of Agriculture, and elsewhere, efforts had been successfully made to provide the means of studying one or more of the arts, industrial or æsthetic, as yet no Institution existed in India for the encouragement of such an important branch of technical education as the study of music, beyond the provisions made in the revised Grant-in-Aid Code of 1885, whereby aid was afforded by means of salary and other grants, and the provisions contained in the Government Science and Art notifications. The number of students now under instruction, it was stated, showed an annual increase, and the improvement in the style and character of the work executed pointed to the fact that the time had arrived for organising the study of music on a wider basis, as well as for encouraging the higher study of music by the methods usually adopted in such institutions as that which it is now sought to establish. The memorandum further pointed out on what lines the promoters hoped to proceed; and it was eventually proposed by the Rev. J. W. Foley and seconded by Colonel Atkinson: 'That in the opinion of this meeting a School of Music ought to be established in Madras.' The promoters of the School of Music have every reason to be satisfied with the reception accorded to the scheme. The meeting was a large and representative one; the speeches made in support of the movement were worthy of the occasion; and the speakers themselves were men who have every claim to be heard with respect on all matters of education. Further particulars of the establishment will be looked for with interest in these more Northern latitudes."

THE 153rd anniversary Festival Dinner of the Royal Society of Musicians of Great Britain took place in the Whitehall Rooms of the Hôtel Métropole on April 29, the President of the Society, the Earl of Lathom, in the chair. About 200 guests sat down to dinner, among them being Dr. A. C. Mackenzie, Sir Morell Mackenzie, Mr. F. H. Cowen, Mr. W. Macfaren, Signor Ardit, the Sub-Dean of the Chapels Royal (the Rev. Edgar Sheppard), Mr. Horace Sedger, Mr. Hamish MacCunn, and many others well known in the musical world. The Chairman, in proposing the toast of the evening, said that during the past year nearly £4,000 had been expended by the Society in providing maintenance of the widows and orphans and solacing the declining years of its poorer members. Relief had also been afforded to deserving persons who had no claim on the Society's funds. Music, like wine matured with time, and if that of the present day was not better than the old, execution had, however, with the art of interpretation, improved. Throughout the country societies had sprung up which were well able to give good music, and it was now a very rare thing to hear a bad Church choir. With regard to the Society itself, it was carried on at a very small cost, and it was highly deserving of support. Other toasts followed. The Hon. Treasurer announced subscriptions to the amount of nearly £1,000. During the evening a selection of vocal and instrumental music was performed by M. Tivadar Nachéz, Master Jean Gerardy, M. Eugène Oudin, Miss Hilda Wilson, and a party of glee singers. The choral singing, usually a marked feature at these meetings, was by no means equal to the expected standard.

A NEW one-act Operetta, written and composed by Ernest Lake, was produced at Terry's Theatre, on the 21st ult., with distinct success. The period of the action is modern, and takes place on a Derby Day; and if all concerned in that great national event could enjoy so happy a conclusion as "Sweepstakes" (as the operetta is called), the great holiday would mark an epoch in history. The story deals with the loves of a young musician and his landlady's adopted daughter. The fortunes of the young couple for awhile seem to hang upon the success at Epsom of a Derby favourite, named Unicorn. This, according to inevitable custom, does not realise all expectation; but pretty *Chrissie Melton*, the "pearl of prettiness," is discovered to be a long-lost heiress, which suits the lovers' matrimonial ideas better than turfprospects. The dialogue and construction of the play is good, and though it is possible that the ability displayed would show to better advantage after some slight excisions, there is very little of the music that could be spared. There is abundance of melody of a most attractive kind, and the operetta met, as it deserved, with a most encouraging reception. The two male characters, the lover and his friend, a lawyer, were admirably represented by Mr. Richie Ling and Mr. Holmes Kingston; and Mrs. Harding Cox, as *Chrissie*, sang and acted with peculiar charm and grace.

LAUSANNE has celebrated the foundation of a University within its walls. The University is the outgrowth of the venerable Academy of Lausanne, which boasts of a career of nearly four centuries. On the roll of her professors she has had such names as Viret, Conrad Gessner, Théodore de Bèze, Vinet, Monnard, Sainte-Beuve, &c. The funds for the projected building were bequeathed by a generous Russian, who was reared and died in Lausanne. Of the German Universities, Berlin and Heidelberg sent representatives; a great number of French were in the procession, and a few English. The *fête* was opened by a service in the Cathedral, at the close of which a procession marched through the tastefully decorated streets to the theatre, where the ceremony of inauguration took place. Then followed the *dîner de gala* in the Place de la Grenette. The performance at the grand Choral and Orchestral Concert given in the Church of St. François gave the visitors a high idea of the musical taste of the population. The music of the Cantata "Patrie," composed for the occasion, was the work of M. Doret, native of the Canton of Vaud, a young musician of promise. The programme included the Ninth Symphony of Beethoven.

THAT young and enterprising body, the Musical Guild, have commenced another series of Chamber Concerts.

The first programme, on the 6th ult., opened with Mr. Henschel's early Quartet in E flat, composed twenty-two years ago. As a student's work it is praiseworthy, but it was scarcely worth revival. Other pieces were Brahms's new Quintet in G, and some pleasant little "Liebesbilder" for pianoforte and viola, by Mr. Emil Kreuz, a member of the Guild. The last-named were nicely played by the composer and Miss Ethel Sharpe, but the more important works were rather roughly interpreted. At the second Concert, on the 20th ult., fairly good performances were given of Brahms's Horn Trio in E flat (Op. 40) and Beethoven's Pianoforte Trio in B flat (Op. 97), and some pleasing pianoforte and violin duets by Mr. Henry Holmes were well presented by Miss Maggie Moore and Mr. Arthur Bent. Miss Isabella Webster made a very favourable impression in songs by Purcell and Sir Arthur Sullivan.

THE Chester Triennial Musical Festival, to be held in July, promises to be of equal interest with its predecessors. Among the list of works to be performed in the Cathedral are "St. Paul" (Mendelssohn), "Stabat Mater" (Dvorák), Concertante for orchestra (Handel), 19th Psalm (Saint-Saëns), "Childhood of Christ" (Berlioz), "Song of Miriam" (Schubert), "Last Judgment" (Spohr), Symphony in C (Mozart), Messe Solennelle (Gounod), and "Elijah" (Mendelssohn). In the Music Hall the new Cantata "Rudel" (composed expressly for this Festival by Dr. Bridge), and a miscellaneous selection, with the "Faust" of Berlioz, ought to be attractive. Miss Macintyre, Miss Anna Williams, Miss Damian, Miss Marian McKenzie, Mr. Edward Lloyd, Mr. Iver McKay, Mr. Robert Grice, Mr. Andrew Black, and Mr. Bantock Pierpoint are the chief singers, and the Organist of the Cathedral is the Conductor. It will be seen that not one of Handel's choral masterpieces will be heard at Chester, but Mendelssohn has the place of honour in the programme.

A CONCERT was given in Princes' Hall, on the 12th ult., by the South Kensington Ladies' Choir, in aid of the funds of St. Joseph's Hospital, Kensington, and the Crèche at Hammersmith. The first half of the programme was devoted to a performance of Reinecke's graceful Cantata for female voices, "Snowdrop and Rosebud," the solos in which were undertaken by members of the choir, Miss Adeline Hubert gaining an encore for her sympathetic delivery of *Snowdrop's* song "Oh! come to me." The choir proved a highly efficient body of amateurs, and they have availed themselves to the full extent of the excellent training received under their Conductor, Mrs. Arthur O'Leary, who directed the performance with much ability. The rhymed narrative which connects the lyrical numbers of the Cantata was recited by Mr. Albert Neville. The remainder of the Concert was of a miscellaneous order, comprising songs by Miss Liza Lehmann and Mr. Savery, violin solos by Herr Ludwig, and part-music by the choir. Miss Raven was the accompanist.

An interesting Concert was given by Miss Kate Willis at the Hampstead Vestry Hall on the 13th ult. Under the able direction of Mr. Berthold Tours, the Euphonic Orchestral Society, with professional assistance, performed three movements from Beethoven's Symphony in D (No. 2), Mendelssohn's Overture to "The Son and Stranger," and other pieces very creditably; these selections might, however, have been curtailed with advantage. A good performance was given of Mozart's Quartet in D minor by the Concert-giver, assisted by Miss Clara Titterton, Mr. H. Gibson, and Mr. Bernard Reynolds. Miss Kate Willis is a very able violinist, and gave a praiseworthy rendering of Handel's Sonata in A. Miss Edith Willis proved herself an excellent pianist in Mendelssohn's Concerto in G minor, and Miss Mary Willis displayed her charming voice and perfect method in Meyerbeer's "Nobil Signor." Mr. Charles Fry obtained much applause for his expressive delivery of Edgar Allan Poe's "The Raven."

MR. ARNOLD DOLMETSCH continues his praiseworthy endeavours to arouse interest in the instrumental music of English composers of the sixteenth and seventeenth centuries; and if his Concert on April 27, at the Princes' Hall, had been given at a less busy season of the year, it could not have failed to have obtained the attention it deserved. With considerable difficulty Mr. Dolmetsch has formed a complete

set of viols, has had them put into playing order, and on the occasion named gave a performance of various Suites, Fantasies, "In Nomines," &c., by Morley, Ferrabosco, Christopher Simpson, Michael Este, Martin Pierson, Thomas Tomkins, and Matthew Locke. Many of these proved to be extremely interesting and even beautiful, and the subdued tone and low pitch gave a weird and far-off effect to the music. Mr. Dolmetsch was ably assisted by some members of his family and pupils, Miss Hélène Dolmetsch deserving special praise for her artistic manipulation of the viol da gamba.

MR. F. G. EDWARDS gave his Musical Lecture, "The Life and Character of Mendelssohn," at 186, Aldersgate Street, on April 25, this being one of three special Lectures in connection with the Tonic Sol-fa Jubilee. Dr. E. J. Hopkins (Organist of the Temple Church), who presided, gave some personal reminiscences of the great composer, and vocal and instrumental solos were contributed by Miss Leah Marchant, Mr. Alfred J. Mayers, Mr. Phillips's choir, and the Lecturer. A specially interesting feature was the exhibition of several Mendelssohn relics—e.g., his *bâton*, a water colour sketch of his study as he left it just before his death, several portraits, &c., kindly lent by Mrs. Victor Benecke, Mendelssohn's eldest daughter; as well as other objects of interest—a cast of Mendelssohn's hand, &c.—kindly contributed by Messrs. Novello, Ewer and Co., and Mr. B. W. Dexter.

MISS MARY WILLIS, a pupil of Madame Sainton-Dolby and a successful professor of her art, gave a Concert on April 28, at Steinway Hall. Among the contributions by the Concert-giver was the performance, with faultless brilliancy, of Pacini's florid air, "Il cor non basta," from "Saffo," and of a highly effective song, "The Three Singers," by Mr. Berthold Tours, accompanied by the composer. The Concert derived additional interest from the support of Madame Clara Samuelli, Messrs. E. Branscombe, J. Gawthrop, Musgrove Tufnail (vocalists); Mrs. Francis Ralph and Mr. H. L. Balfour (pianists); and Mr. Charles Ould (violincello). Mr. Charles Fry most agreeably diversified the musical numbers of the programme by his recitations of the courtship scene from Henry V., and of the clever parody "The Village Choir," in both of which he succeeded in placing himself *en rapport* with his audience so completely as to render an *encore* inevitable.

THE Festival Concert of the Merchant Taylors' School Choral Society (established by some "old boys" for their musical improvement and delectation) was given on April 28, in the Hall belonging to the School, when the chief work in the programme was a Cantata by their Conductor, Mr. Edmund Rogers, entitled "Elinore." The story is from the pen of Mr. Edward Oxenford. The music comprises some choruses, some duets for soprano and tenor, and a tenor song—besides a processional and a wedding march. The female characters were sung by boys. At the conclusion of the work, the composer was called forward and received with every demonstration of approval. The other portions of the programme consisted of vocal solos, part-songs, an organ solo, and two violin pieces—the performer in every case being an "old boy."

MISS ROSALIND JOHNSON, ten years of age, a pupil of Mr. J. F. Barnett, appeared at her first Concert, on the 7th ult., at St. James's Hall, and with an amount of technical skill truly surprising in one so young, played the Nocturne in F sharp and Scherzo in B minor, by Chopin, Beethoven's "Moonlight" Sonata, and pieces by Mendelssohn and Raff. In the best interests of this clever child, however, it is to be hoped that she will be withdrawn from public life for some years to come, in order to allow her physical and mental development to keep pace with her technical acquirements. The programme also included the first performance of a Sonata, for pianoforte and violin, by Mr. Gompertz, played by the composer and Mr. J. F. Barnett, and vocal contributions by Miss Kate Flinn.

A NEW instrument, "The Linardon," the invention of Dr. Linard, of Vienna, has been introduced to the notice of the world of music in London, which seems destined to be of great service to music and musicians. It is a combination of pianoforte and harmonium, and is very simple in construction. In appearance it is an ordinary pianoforte with

a reed box under the keyboard, and by a very ingenious set of knee-stops and swells, it can be used either as a harmonium or pianoforte, or both combined—that is, the melody can be played *sostenuto*, with an organ or pianoforte accompaniment, or in any other combination, and the effect of orchestral instruments can be obtained with ease. It should therefore be of use to operatic troupes, and for choirs and choral societies.

THE third and last Concert of the Strolling Players' Amateur Orchestral Society took place in St. James's Hall on the 2nd ult., the room being crowded to its utmost capacity. Mr. Norfolk Megone deserves thanks for reviving Spohr's Symphony in E flat (No. 1), and the work was well played, especially the beautiful *Larghetto*. The other orchestral selections were ballet movements by Lully and Delibes, a selection from Rubinstein's "Bal Costumé," Beethoven's "Coriolan" Overture, and Adam's to "Giralda." Of the vocalists, Mr. Hirwen Jones was the most successful, and M. Du Loup gave a brilliant reading of Wieniawski's difficult "Faust" Fantasia for violin.

THE Streatham Choral Society gave the second Concert of the fifth season on the 11th ult., at the Town Hall, Streatham, when Dr. A. C. Mackenzie's Oratorio "The Rose of Sharon" was performed in a highly satisfactory manner. The principals were Miss Blanche Powell, Miss Helen Saunders, Mr. Philip Newbury, and Mr. David Hughes. There was a full professional orchestra and the choir of the Society, all of whom may be commended for the success of their efforts under their painstaking Conductor, Mr. C. Stewart Macpherson. The composer, who was present, received an ovation at the conclusion, and bowed his acknowledgments from his place in the audience.

IN aid of the completion fund of the Church of St. Mary the Virgin, Primrose Hill, a Concert was given at the Hampstead Conservatoire on Tuesday evening, the 12th ult. Mr. William Carter's sacred Cantata "Placida, the Christian Martyr," was performed, conducted by the composer, the soloists being Mr. Robert Newman, Mr. William Nicholl, Mr. Stephens, Mr. Henry Bailey, Miss Zippora Monteith, and Miss Mary Crouch. The Organist was Mr. John C. Ward. A miscellaneous selection of music was also given by the same ladies and gentlemen, and by Miss Clementine Ward, Miss Caverhill-Shiels, and Mr. Charles Oberthür, together with Mr. William Carter's choir.

QUEEN'S GATE Hall was well filled on the 2nd ult., on the occasion of Mr. Legrew Harrison's third morning Concert. Mr. Legrew Harrison put before his audience an excellent programme. His performance of Grieg's Sonata (Op. 7) was marked by much expression and delicacy of touch. He also played "Le Bal Valse," by Rubinstein, and one of his own compositions as an *encore*. Miss Marian McKenzie, Miss Ada Patterson, Signor Novara, and others took part in the Concert. Mr. Szczepanowski and Mr. Ellison played Mendelssohn's Trio in D minor by way of conclusion.

THE Wood Green Choral Society concluded its fourth season with a performance of Mendelssohn's "Elijah" on the 7th ult. The chorus numbered about seventy voices, and attacked the work with great firmness and precision and with due attention to expression. Mr. Robert Grice as the Prophet sang with great taste the work allotted to him, and Miss Ida Everard, Miss Florence Kent, and Mr. Miles Mole in their respective parts also gave satisfaction. Mr. Baynton led the band, and Miss Jessop presided at the pianoforte. The performance was conducted by Mr. A. E. Bizzey.

THE St. Barnabas Choral Society gave its last Concert of this season on the 12th ult., in the Schoolroom, Devonshire Road, South Lambeth, under the conductorship of Mr. F. W. Lacey, Organist of the Church. In "The Revenge" (Stanford) the Society displayed its powers with excellent effect, both band and chorus sustaining their parts exceedingly well. Their efforts were materially assisted by Mr. S. R. Young, Organist of St. Andrew's, Peckham, who officiated at the pianoforte, and by Mr. J. W. Ling, Organist of St. Barnabas, Bermondsey, who played the harmonium.

AN Orchestral Concert by the Putney School of Music was given at the Town Hall, Fulham, in aid of the Royal Hospital for Incurables, Putney Heath, on the 15th ult. The instrumentalists numbered over fifty. Mr. Frank Barnard played the solo in Mendelssohn's Violin Concerto; Grieg's Suite "Peer Gynt" and a MS. Overture by the Conductor were given. The vocalists were Mr. and Mrs. W. H. Brereton, the accompanist being Mr. Fountain Meen. Two part-songs, "The Bells of Saint Michael's Tower" Hark, the Evening Bells," were well sung by the Kneller Hall Choir of thirty voices.

THE All Saints' Choral Society, West Dulwich, gave its last Concert of the third Season in the Parish Room, on Tuesday evening, April 28. The works performed were Sterndale Bennett's "Woman of Samaria" and Gade's "Spring's Message." The accompaniments were played by a quintet of strings led by Mr. S. D. Grimson, assisted by Miss F. Winter at the pianoforte and Mr. W. J. Kipps at the harmonium. Soloists, Miss Ethel Barnard, Miss Helen Saunders. Mr. L. Fryer, and Mr. S. Heath. The Conductor was Mr. Owen H. Mead, Organist and Choirmaster of All Saints'.

SIGNOR L. DENZA's annual Evening Concert took place on the 9th ult., at Princes' Hall, before a fairly numerous and highly appreciative audience. The performances comprised a number of songs and duets by various composers, including several by the Concert-giver, as well as a movement from Grieg's Sonata (Op. 8) for pianoforte and violin, and solo pieces for these two instruments. The vocalists were Mesdames Teresa Blamy, Dora Gill, Carlotta Lynne, and Denza; Messrs. H. Williams, De Lara, and Charles Loder. Miss Stella Fraser was the violinist, and Miss Ethel Fraser presided at the pianoforte.

MISS CLARA MYERS gave her biennial Concert on the 11th ult., at No. 1, Belgrave Square, supported by a number of well-known artists, including Mdlle. Jeanne Douste, Miss Pauline Cramer, Mr. Herbert Thorndike, M. Tivadar Nachéz, and others. The Concert-giver contributed three graceful songs by Cowen—viz., "Snow-flakes," "Nightfall," and "Love me if I live," and also took part in duets for voice and viola by Brahms, M. Kornfeld being the instrumentalist, and, in association with Miss Pauline Cramer, in the duet "Vous soupirez, Madame," from Berlioz's "Beatrice et Bénédict."

THE fourth section of the first part of Mr. E. Heron Allen's excellent contributions towards the History of the Violin has appeared. "De fidiculis bibliographia" is a list of all the works, as far as may be gathered, which have been written on the subject of the violin, and as evidence of the painstaking care of the compiler, it may be stated that within these appreciative pages will be found a mass of information on the subject which has been judiciously brought together, and which could not be obtained in any form so easily accessible.

THE first Annual Festival of Associated Choirs of the Rural Deanery of Highgate was held in the Parish Church, Hornsey, on Tuesday, the 5th ult. The choirs assembled included those of the churches in Hornsey, Crouch End, Finchley, and Hampstead, the total number of voices being 300. The Festival Service included Hopkins's Cathedral Service in F; Anthems—"Praise the Lord, O my soul" (Goss) and Hallelujah Chorus (Beethoven). Mr. James Shaw presided at the organ, and Mr. Henry J. Baker conducted.

AN excellent Concert was given on the 11th ult., at All Saints' Hall, Kensington Park, in behalf of the Waifs and Strays Society, the principal artists being Miss Millicent Pye (pupil of Mr. Ernest Lake), Messrs. Reginald Groome and Holmes-Kington, all of whom were encored in well selected contributions. Mr. H. E. Baker played Schumann's Novellette in F with great taste, and Mr. Bertram Loud gave two violoncello solos with his wonted ability. Miss Olga Garland recited effectively, and Mr. Ernest Lake presided at the pianoforte.

THE St. Mary's Choral Society gave a Concert at the Bisho Wilson Memorial Hall on the 1st ult. The programme included Sir Arthur Sullivan's "Prodigal Son," which was the chief number. The interpretation of

this, in which Madame Campbell Perugini, Miss Barnard, Mr. Doyle, and Mr. Musgrove Tufnail took part, was most successful. The singing of the choir was very good, and the whole performance reflected the greatest credit upon the Conductor of the Society, Mr. Sidney Hann.

A CONCERT, arranged by Mr. Charles Saunders and Mr. Harry Carr, was given at Kingston-on-Thames, on April 30. Misses Maude Snell, Ida Everard, Helen Saunders; Messrs. John Woodley and Albert Fairbairn, and the Eros Male Voice Quartet were the vocalists; Miss Kate Augusta Davies and Miss Katharine Hovil were the solo pianists, and Mr. Harry Garvin, solo violinist. Miss Carr and Mr. Basil H. Philpott (Organist of the Chapel Royal, Hampton Court) acted as Conductors.

THE St. Andrew's Choral Society, Peckham, gave a performance of Stainer's "Daughter of Jairus" in the Church, Glengall Road, on Thursday, April 30, under the conductorship of the Rev. Christopher Breay. The solos were sung by Mrs. Stanesby, Mr. J. L. Haddon, and Mr. A. J. Pinnington. The choruses were most creditably performed under Mr. Breay's direction. Mr. Sydney R. Young, the Organist and Choirmaster of the Church, presided at the organ.

ON Tuesday, the 30th inst., a grand evening Concert, under the distinguished patronage of H.R.H. the Princess of Wales, the Dean and Chapter of St. Paul's, and many of the nobility and gentry, will be given by the members of the Cathedral Choir at the City of London College. Besides several well known artists who have been engaged, a special feature of the Concert will be the performance of some of the less known and now seldom heard glees and madrigals of the old masters by the whole body of professional voices.

MISS ROSE LYNTON, a very young violinist, who gave a so-called Recital at the Princes' Hall on the 23rd ult., is a talented executant, as was proved by her performance of Bach's Chaconne, the technical difficulties of which she fairly surmounted. She also led one of Spohr's Quartets in E flat, the other performers being Messrs. Grimson, Schneider, and Whitehouse, and played various minor pieces with considerable skill. Madame Adeline Paget's songs were ill chosen for a high-class entertainment.

MADAME SOPHIE LOEWE, once a welcome vocalist at classical concerts, but who now chiefly devotes herself to teaching, gave a Concert at the Princes' Hall, on the 5th ult., at which several of her pupils appeared and made a favourable impression—especially Miss Louisa Dale, a very promising soprano. German songs formed the bulk of the programme, and Madame Loewe sang several by Beethoven, Brahms, and Schumann. Miss Agnes Zimmermann contributed some pianoforte solos.

MISS ADELINE HUBERT (a pupil of Mrs. Arthur O'Leary) gave her first Morning Concert, at Steinway Hall, on April 28. The Concert-giver sang Schubert's "Who is Sylvia?" songs by Gounod and Massenet, and in duets with Miss Frederika Taylor and Mr. E. Branscombe. Miss Hubert displayed a mezzo-soprano voice of agreeable quality, and her efforts were very favourably received. Besides the artists named, she was assisted by Miss Mary Morgan, Mdlle. Gabrielle Vaillant, and Miss Frances Smith.

SPECIAL interest was attached to the eighteenth Annual Festival of the London Church Choir Association, which was held on Thursday evening, the 28th ult., at St. Paul's Cathedral. The whole of the music of the service was written expressly for the occasion, the Anthem by Mr. Ebenezer Prout, and the other portions of the service being by Dr. Mann, Rev. J. Baden Powell, Messrs. Gerard Cobb, A. Redhead, and C. Macpherson.

THE London Gregorian Choral Association will celebrate the twenty-first anniversary of its establishment by two Festival Services in St. Paul's Cathedral, on the 4th inst. At the Choral Celebration of the Holy Communion the choir will number 300 voices. The Service will be sung to the music *In Festis Solemnibus*, from the "Graduale Romanum Ratisbon." At Evensong the choir will number 1,000 voices, and will be assisted by a band.

IN the Iron Room, Granville Road, Stroud Green, Mr. H. J. Dean gave an evening Concert on the 13th ult. The performers were Miss Jessie Hotine, Miss Bessie Dore,

Mr. Reginald Groome, Mr. Edwin Fisher, and Mr. Lovett King; solo violin, Miss E. C. Haynes. The Conductors were Mr. Lovett King and Mr. H. J. Dean. The programme included a number of vocal and instrumental pieces, which were well received by a numerous audience.

THE Regent's Park Choral Society closed its season with a Concert in aid of parochial charities on Tuesday evening, April 28, under the conductorship of Mr. John C. Ward. The programme included Barnby's "The Lord is King," and Mendelssohn's "Lord, how long wilt Thou be angry," together with a miscellaneous selection, a feature in which was Eaton Fanning's "Daybreak."

UNDER the title of "A Light Load," Miss Dollie Radford has published, with Mr. Elkan Mathews, a little volume of poetry of a bright and pleasant kind. Many of the verses, though forming their own music, will tempt composers to try the effect which may be gained by the addition of such melodies and harmonies which may help to find further admirers for the words here given.

AT Holy Trinity Church, Stroud Green, on Whit-Sunday, the music for the High Celebration was Gounod's "Messe Solennelle," the accompaniments being played by an orchestra of twenty-five performers. On Trinity Sunday the Service was Hummel in D, with the same orchestra, the whole being under the direction of the Rev. Willoughby Carter, the Precentor.

AT a largely attended meeting of the Manchester branch of the Teachers' Guild, held in the Owen's College on the evening of the 14th ult., the motion of Dr. Hiles was carried that "Teachers of Music shall be exempt from the regulations of the Act, entitled The Teachers' 'Registration' Bill."

AT the Datchelor Collegiate School, Camberwell, the Annual Award of Music Scholarships has been made. Mr. Ebenezer Prout was the examiner. Miss Emily Bullock (pupil of Miss Bessie Cox) has received the Singing Scholarship and Miss Violet Pellew (pupil of Miss Fitch) holds that for pianoforte.

A SERVICE will be held in St. Paul's Cathedral, on Tuesday evening, the 2nd inst., in support of the Army Guild Bands, when a Service, by Cyril Bowdler, with full orchestral accompaniment, will be performed by the band and choir from Kneller Hall and other military establishments.

THE competition for the Silvani and Smith prize, the Parepa-Rosa gold medal, and the Leslie Crotty prize will be held on the 20th, 22nd, and 23rd inst. respectively. The half-term commences on the 15th inst., on which day the Students' Chamber Concert at St. James's Hall, at three o'clock, will take place.

THE competition at the Royal Academy of Music for the Joseph Maas Memorial prize took place on the 9th ult. The examiners were Messrs. Charles Lyall, Joseph Bennett, and Dr. W. A. Barrett (in the chair). There were five candidates, and the prize was awarded to Gordon Fletcher.

THE Plainsong and Mediaeval Music Society, through Messrs. Masters, of Bond Street, has issued St. Dunstan's Missa "Rex Splendens," adapted to the English Communion Service, in a form which will make it acceptable to the admirers of antique Plainsong.

ON Wednesday, the 6th ult., a performance of Stainer's Cantata "The Daughter of Jairus" was given in Lambeth Parish Church by Mr. Warren Tear, Organist of St. Mark's, Notting Hill, and his choir.

THE Entrance Examination of Pupils for the Midsummer Term was held at the Royal College of Music, by the Directors and Board of Professors, on Tuesday, April 28, when sixty-five paying students were admitted.

DR. W. H. LONGHURST, Organist and Master of the Choristers of Canterbury Cathedral, and Rev. W. Russell, Succentor of St. Paul's Cathedral, have joined the Church Choir Guild.

MR. MORETON HAND has resigned the post of Hon. Sec. to the Guild of Organists, and Mr. W. H. Stocks, the Hon. Treasurer, is acting as Hon. Sec. *pro tem*.

REVIEWS.

The Cathedral Prayer Book. Edited by Sir John Stainer (Professor of Music in the University of Oxford) and William Russell, M.A. (Succentor of St. Paul's Cathedral). [Novello, Ewer and Co.]

IS the compilation of this truly excellent work the editors have conferred a benefit upon church musicians which will doubtless meet with ready acknowledgment. The object of the compilers, as they state in their preface, is to obviate the inconvenience and costliness of the number of separate books usually requisite for the members of a choir in the performance of an ordinary choral service. For this purpose they have united under one cover all that is necessary for the performance of those parts of the Service of the Church which are more or less permanent. Thus we find in the pages the music for the Versicles and Responses—Festal as well as Ferial; a Psalter and Canticles, pointed for chanting, with a regular and alternative series of single and double chants, appropriate to the character of each Psalm, as well for Morning as for Evening Prayer; proper music for the Choral Celebration of the Holy Communion, and for the whole of the occasional offices contained in the Book of Common Prayer. There are three forms in which the book is issued. One for the use of the Organist, containing the music with harmonies and all the chants for the Canticles and for the Psalms, not only in the Psalter, but wherever they are employed in the Occasional Offices. Another, also in octavo form, without the chants; and a third, similar in character to the second, but of smaller size. Each book is a perfect specimen of the printer's art, and as such is very pleasing to the eye, and highly creditable to the producers. The work of the editors may be best estimated by an examination of the chief of these three copies, regarded from the standpoint indicated by them in their preface. The text of the book and the Offices, it may be stated at the outset, is based upon the "Sealed Copy" of the Prayer Book preserved in the Tower of London, and other authorised forms, and careful comparison with recognised standard editions. The orthography, punctuation, and other minor but very important matters, have been carefully supervised, and as far as can be seen without a very minute examination, the book is almost if not quite as immaculate in its text as the well-known but rare copy of Horace, printed by Foulis, of Glasgow, in the last century. Much of this accuracy is due to the care with which the proofs have been read, and for which due acknowledgment is made.

The musical portion of the book coming from the hands of two such able musicians as those whose names are upon the title-page, brings with it a recommendation which commands attention. The "Use" so well set forth, is practically that which is employed in the services at St. Paul's Cathedral. The Versicles and Responses are the same which are sung there, and which, for the most part, have been derived from Merbecke, or based upon immemorial tradition. They were first printed by Goss, and, excepting a few changes made by Stainer and Martin, are the same which have not only found favour in the metropolitan Cathedral for generations, but have been adopted in many choirs, cathedral and otherwise, as the standard use.

The Psalter Chants are somewhat varied from the order employed in St. Paul's. They are identical with the selection in the well-known and popular "Cathedral Chant Book." The pointing is the same as that found in the "Cathedral Psalter," a pointing which, because of its common-sense principles, has become almost universal.

The music of the Communion Service is founded upon Merbecke's melodies, harmonised by Stainer, and forms an arrangement which, to be perfectly complete, should include settings of the fifteen Offertory Sentences found in Merbecke, with adaptations of his melodies to those additional Sentences found in the present Prayer Book. The Service for the Burial of the Dead is arranged from Merbecke by Stainer, so that as far as possible the ancient dignified setting of the words by one of the earliest of the Church musicians after the Reformation is complete.

In the Communion Service the "Gloria Tibi" and the "Gratias Tibi," sung by tradition in the Church, are

included; but the editors in their preface say that "where fresh rubrics or directions appertaining to the music are required, they are invariably distinguishable by being placed between brackets." Those who follow customary practice, therefore, find all complete; while those who are doubtful concerning the employment of music in places not indicated by the authorised rubrics, will note the warning hyphens telling them what to avoid.

There are not, as there should not be, any harmonies or inflections in the Morning and Evening Prayer until after the recital of the Lord's Prayer. Every "Amen" throughout the various Offices has its proper musical notation. The hymns for the Office of "The Ordering of Priests" have the ancient melody and Tallis's Ordinal, and at the end of the Communion Service, Stainer's "Sevenfold Amen." By this it may be seen that the object of the editors in making the book complete has been fully attained. In the Appendix will be found Tallis's Festal Responses with the Litany, as ably arranged in four-part harmony by Mr. J. Barnby, and although there are many musicians who would have preferred Tallis's own five-part setting, the desire to make the book generally acceptable, and the knowledge of the fact that not every choir who could otherwise adopt the book is of sufficient strength and independence to sing the music in its original state, justifies the editors in adopting a simpler form. There is also the Ambrosian Te Deum, after Merbecke; the Athanasian Creed, each with suitable harmonies for the organ; as well as the Office for Holy Communion, as celebrated for many years past in St. Paul's Cathedral—though objection may be taken to it as containing a mixture of "uses," it is, nevertheless, not wanting in dignity and usefulness. The Benedictus and "Agnus Dei," likewise after Merbecke, are here for the benefit of those who desire to use them. The tones for the Collect, Epistle, and Gospel, and Stainer's noble harmonies to the Tonus regalis sung to the "Miserere mei Deus" at St. Paul's in Holy Week, comprise the contents of the Appendix. The whole book is the most complete of its kind ever issued. Objection may be taken in some quarters to the bars found in the melodies of Gregorian character as being inconsistent with the practice of writing that form of song; but if they are regarded as simple breathing points, or pauses, the objection vanishes. If the objection still remains it does not in the least degree lessen the great value of the book as a monumental effort to provide a perfect and inclusive manual for the Service of the Anglican Church.

Populäre Instrumentations-Lehre; nebst einer Anleitung zum Dirigiren. Von H. Kling. Dritte Auflage.

[Hannover: Louis Oertel.]

A PURELY technical work like the present, which has reached its third edition in the space of seven years, scarcely stands in need of further recommendation. It has sufficiently justified its *raison d'être* by the fact of its having evidently supplied a want. Professor Kling, of Geneva, is, moreover, a thoroughly experienced musical instructor. Several works of acknowledged usefulness on the practice of the art have emanated from his pen; and quite recently he has added to their number a very competent Conductor's Manual, published, under the title of "Der vollkommene Musik-Dirigent," by the above firm, as Vol. II. of an excellent series of musical hand-books, which has the not unimportant additional merit of a very presentable get-up and of remarkable cheapness. The work now under notice forms the first volume of the series in question, and deals with the art of instrumentation in its various departments, including that of the military band, with which the author has some special practical acquaintance. It is a manual compiled, in the first instance, for the use of the tyro in the subject, and is, moreover, written in a concise and popular style, in the sense of its avoiding as far as possible all abstruse technicalities by which manuals of this description are apt to be encumbered. Above all, the author has no new theory to propound, or empirical method to inflict upon the perplexed student; his method being of the simplest, as dictated by good sense and an extensive teaching experience. The examples quoted are numerous and well chosen, and there can be no doubt that, given the requisite elementary groundwork, those desirous of being initiated into the art of scoring,

either for full orchestra, or, which is often a far more crucial test, for a specific combination of instruments, will find Professor Kling's "Instrumentations-Lehre" of the greatest service in their studies. The present edition has been enlarged by the insertion of two of Richard Wagner's most interesting essays—"Ueber Opern Dichten und Componiren" and "Ueber die Anwendung der Musik auf das Drama"—which, in conjunction with the purely didactic portion of the work, cannot fail to prove a welcome and appropriate addition to its contents.

A System of Sight Singing from the Established Musical Notation based on the Principle of Tonic relation. By Sedley Taylor, M.A.

[Macmillan and Co.]

MR. SEDLEY TAYLOR has furnished a treatise which will be a perfect boon to the teacher and to the intelligent student who desires to make the attempt to sing at sight. The principles are based upon common sense, and although they are not new yet they are infused with fresh life by the earnestness with which the method is proposed. By means of Tonic Sol-fa notation, "modified, however, as regards minor phrases," the principles are explained and exemplified not so much on what is generally understood to be Tonic Sol-fa teaching as the teaching of the moveable doh, the plan which, until the adoption of Hullah's system, was in general use throughout the country, and upon which many of the most eminent musicians who learned the rudiments of their art in Cathedrals were taught.

Mr. Taylor claims in his preface to "have sought to render the application of this principle additionally efficient by introducing a current graphic indication of the position on the staff occupied by the tonic for the time being." This he has certainly pursued in the most careful and copious manner. His plan of marking on the staff with a coloured pencil the place of the tonic of the key is a happy idea which will doubtless be effective in training the mind of the singer. The illustrations, selected from various works of well-known composers, are interesting and apposite. The suggestions as to the reform of the Staff notation are interesting contributions to the number of like proposals made through many generations, most of which are still proposals.

Two Songs from the music to "Marmion." 1. *Where shall the lover rest.* 2. *Young Lochinvar.* Composed by A. C. Mackenzie (Op. 43). [Novello, Ewer and Co.]

DR. MACKENZIE'S power of reflecting the spirit of Melody peculiar to his native land in the most satisfying artistic forms was well expressed in the beautiful music written at the request of Mr. Henry Irving to accompany Mr. Merivale's adaptation of the "Story of Ravenswood." The two songs now before us show that great skill in a still more prominent light. They distinctly tell of the influence of the "land of the mountain and the flood," though they are in no case reproductions of what are called the characteristic features of Scottish melody. They are as distinctly national as any of the traditional airs so dearly loved in the North, and yet the individuality of the composer is distinctly marked and is presented in the most agreeable form. The first, "Where shall the lover rest," has a tender expressive melody more suitable to the words than any which has hitherto been associated with them. The chorus "Eleu loro" is admirably introduced, the accompaniments are highly artistic, and the whole composition is a gem. The ingenious manner in which the longer descriptive song, "Young Lochinvar," is arranged, the ingenuity of the accompanying figures, and the little characteristic artistic touches which give variety to the charm and charm to the variety will be highly appreciated. Both songs are now sung nightly in the course of the piece at Glasgow, and the enthusiasm with which they are greeted proves how keenly Dr. Mackenzie's countrymen appreciate his musical powers.

Albums for Violin and Pianoforte. Nos. 20, 21, and 22. [Novello, Ewer and Co.]

STUDENTS of the violin have now no reason to complain either of the quality or the quantity of material provided for study and for pleasure while this admirable series of

publications is at their disposal. The universality of the demand for good works in which classical forms and ideas are presented has almost entirely superseded the antique form of arrangements and adaptations of popular airs in forms which might have been pleasing, but were certainly not educational. The tendency of all these albums has been, and is, of a character which is distinctly elevating. There is scarcely a single piece which is not of a nature to warrant its introduction in a programme whose design is to promote good taste and a love for higher things in music. For example, No. 20 contains fourteen graceful and well-written works by such masters in musical art as J. S. Bach, Becker, Bohlmann, F. David, Carl Hause, and M. Hauser; while No. 21 is no less valuable, containing, as it does, twelve pieces by Haydn, Hoffmann, Raff, Leclair, Molique, Samson, and Schubert. The third selection, No. 22, has thirteen works by some of the authors above named, and by equally able writers for the violin—namely, Schubert, A. Simon, Schumann, Henri Wohlers, F. Sarközy, and Nittinger, all ably set forth, and forming a library of violin music of uniform appearance, handy shape, and small cost, which, for teaching or for Concert purposes, it would be difficult to equal, much more to surpass.

Six Love Lyrics. Words by Joseph Bennett. Music by Hamish MacCunn (Op. 9). [Novello, Ewer and Co.]

THE titles of these excellent love songs not only show the story upon which they are founded, but may be considered as an epitome of the little idyll they form: 1. "A message comes from the East in May, and parted my love and me." 2. "Where palms make pleasant shade, in India's burning land, my love doth rest." 3. He passionately bewails her absence. 4. He hears of her death. 5. The news turns out to be false. 6. They are re-united. The story has, in one form or another, been told many times, but the manner of relating it in the present instance possesses many features of poetical novelty in expression. The originality of the words is matched in a great measure by the unconventionality of the music. The peculiar vein of thought associated with all the music of the young Scottish composer runs through every song, and forms an additional attraction for the admirers of his style. Those who remember the serial appearance of the "Love Lyrics" in the *English Illustrated Magazine* will be glad to renew acquaintance with them in the present form, which many will find more accessible and acceptable from a musical point of view.

The Victory of Song. Words by Lewis Morris. Music by Emma Mundella. [Novello, Ewer and Co.]

IN the arrangement of this most effective piece of writing the composer has presented an idea which will, doubtless, be heartily welcomed. The chorus is written for two sopranos and alto. This will commend it to those choral bodies, similar to Miss Rachel Gray's Singing Class, for which it was written, where only female voices are available. The addition of parts for three violins to the pianoforte accompaniment, with the harp obbligato part, will greatly enlist the sympathies of those friends, or fellow-students, it may be, who are more expert in the use of the violin and harp, instruments now greatly favoured, than in the management of the voice, and the combination of forces thus obtained must inevitably tend to the extension of musical sympathy and interest. The composition itself is attractive for its simplicity of treatment and melodic part-writing. The words are admirably illustrated in music, and the working up to the climax is effected in a way which is most attractive. In addition to the full score, the work is issued in a popular handy octavo form.

An Order of Service for Children, with Music. By E. P. Bouverie, M.A. [Skeffington and Son.]

THE Bishop of Salisbury, in his commendation of this excellent little collection, says: "The tone and spirit in which it is written will of themselves commend it to loving Christian hearts." The idea of the book is excellent. It contains, besides the order of a Service for Children, a collection of Metrical Litanies, arranged for the Christian seasons, with other Litanies and hymns for occasional

services. The list of names of composers of the music includes such as Ouseley, Stainer, Bridge, Parry, Lee Williams, Barnby, Leslie, A. H. Brown, Rockstro, and others, therefore nothing more need be said in recommending the little book to those who need it.

David and Saul. An Oratorio for Soli, Chorus, and Orchestra. The words written by Dr. Brown. The music composed by David Jenkins (Op. 20).

[Novello, Ewer and Co.]

MR. DAVID JENKINS may be congratulated upon the choice of subject for his Oratorio. The heroes he celebrates by his music are among the best known in Biblical history, and the incidents of their lives severally and conjointly are among the most dramatic in the sacred writings. The music is arranged in three parts, each containing solos, recitatives, and choruses, arranged in that varied form which the situations demand and the necessities of musical contrast require. The solos are melodious, so that they bring interest to the singers and gratification to the hearers, and the choruses are wisely written so as not to daunt even ordinary singers by their difficulties. At the same time, it is easy to perceive, in the abundance of musical feeling which might be looked for in a native of the principality, a vein of scholarlike writing such as ought to be expected from a musical graduate. The bold Overture and the pianoforte accompaniments arranged by Mr. R. S. Hughes give indication of much thoughtfully suggested orchestral colouring, and although the composer has preferred to mould his views upon classical patterns, his originality will be greatly helpful in securing popularity for his work wherever it is known.

Pianoforte Albums. Nos. 47, 48, and 49.

[Novello, Ewer and Co.]

IN these three volumes will be found extracts from the compositions of Schubert—namely, four Impromptus (Op. 90), a like number (Op. 142) Moments Musicaux (Op. 94), and Adagio and Rondo (Op. 145). Each of these is sufficiently well known to obviate the necessity of description either of their musical worth or of their value for the purposes of instruction. All, therefore, that is needed is to call the attention of teachers and pupils to the excellence of this collection and the opportunity of making acquaintance with some of the best and most popular of Schubert's Pianoforte Compositions now included in this valuable series of Albums.

Loewe Album of Thirteen Ballads. With English and German words. Edited by Albert B. Bach.

[Berlin: Schlesinger.]

THE editor of this collection of interesting songs has already done much to bring forward the artistic claims of Johann Carl Gottfried Loewe to the attention of his brother musicians by "The Art Ballad," his excellent monograph on the subject. The publication of the Songs will strengthen his appeal on his behalf and substantiate the favourable opinion already conceived of the composer. The original German words, by Herder and others, have been excellently translated into English verse.

Impromptu in B flat, for Pianoforte. By Arthur Somervell. [Stanley Lucas, Weber and Co.]

A BRIGHT and effective composition, well laid out for the pianoforte, which should find favour with skilful players. It is dedicated to Miss Fanny Davies, in whose hands doubtless its many attractive features would be well brought out.

Seconde Romance pour le Violon, avec accompagnement de Piano. Par Berthold Tours.

[Wickens and Co.]

THERE are few writers for the violin among living composers better qualified than Mr. Berthold Tours. It is, therefore, with especial gratification that welcome should be offered to this "Seconde Romance," one of the latest efforts of his facile and clever pen. It is easy, yet effective; melodious, yet full of dignity; and being written with a full knowledge of the powers of the instrument, it is in every respect valuable for the purposes of teaching, as well as being attractive as a concert-piece.

Scottish Songs without Words. For the Pianoforte. By Eugen Woycke. [Edinburgh: Paterson and Sons.]

THOSE lovers of Scottish melodies who are expert pianists will take much delight in these clever arrangements of such well-known tunes as "Auld Robin Gray," "The Chieftain's Lullaby," "Old Scotland's Lament," "John Anderson, my jo," "The Blue Bells of Scotland," and "Of a' the airts." They are most ably set out in the style which Thalberg has the credit of initiating. The character of the melody in each song is well maintained and marked without being forced or strained, as in the majority of transcriptions, so-called.

Seven Pieces for Violin and Pianoforte. Composed by L. Balfour Mallett. [Beare and Son.]

THE composer of these capital pieces for the violin possesses considerable facility in writing for the instrument. In the seven pieces, severally entitled a Romance, a Bourrée, a Canzonetta, a Scherzino, a March, a Reverie, and a Mazurka, students will find attractive variety not only to gratify their tastes, but to help them forward to the conquest of more ambitious works.

FOREIGN NOTES.

A NEW three-act opera, or "Bühnenspiel" as it is called, entitled "Loreley," the book from the pen of Gustav Gurski, the music by Hans Sommer, met with a very favourable reception on its recent first performance at the Brunswick Hof-Theater. The composer, although a thoroughgoing disciple of Wagner, is no slavish imitator of the master's manner, and the present score is described as the work of a very gifted and promising musician, whose powerful dramatic instincts have, however, been to some extent paralysed by the feebleness of the book. The opera had been very carefully mounted, and the performance, under Court-Capellmeister Riedel's direction, was an excellent one, the composer being called before the curtain several times.

Peter Cornelius's posthumous opera, "Gunloed," to which we referred in our last month's "Notes," was performed, on the 6th ult., at Weimar, in connection with the centenary festivities of the Grand Ducal Theatre, and produced, on the whole, a favourable impression. Cornelius, like Wagner, was his own poet, and the book of "Gunloed," based upon Scandinavian Sagas, is much praised for its poetic value, but affords few dramatically effective situations. The score of the work, left in a very unfinished state by its composer, had been most ably completed by Herr Eduard Lassen, the eminent Weimar Musik-Director, who also conducted its performance.

A correspondent writes from Mayence: "Herr Friedrich Lux, the highly esteemed Conductor, for many years past, of the 'Liedertafel' and other choral societies here, has just retired into private life, his successor at the 'Liedertafel' being Herr F. Volbach, of Berlin. A farewell dinner, preceded by an excellent Concert, at which numerous compositions from his pen were performed, marked in a very appropriate manner the occasion of the musician's retirement."

Herr W. J. von Wasielewski has just published a "Kaiserlied," or "Emperor's Hymn," which, according to the Leipzig *Signale*, deserves to be generally adopted by the German people, in the same way in which the "Königslied," to which the English National Anthem has contributed the melody, has long since obtained popular acceptance in several States of the Fatherland.

An interesting *brochure*, dealing with the history of the Berlin Singakademie, has been published by Professor Martin Blumner, the present Conductor of that Institution, which has just celebrated the centenary of its foundation. From this it appears that Herr Blumner's predecessors were four in number—viz., Carl Friedrich Fasch (1791-1800), Carl Zelter (1800-1832), Runghagen (1832-1851), and Ed. Grell (1851-1876). Under Zelter's direction, and with the zealous co-operation of Mendelssohn, Bach's "St. Matthew" Passion was first brought to light, and an impetus was given thereby to the study of Bach's choral compositions generally. Mozart's "Requiem" also was first performed in Berlin under

Zelter's régime, while, under Runghagen's conductorship, Mendelssohn's "St. Paul" and "Elijah," and Schumann's "Paradise and the Peri" were first introduced to Berlin audiences.

A very successful performance is reported from Baden-Baden of a dramatic poem by Ernst von Wildenbruch, entitled "Das Hexenlied," for which Richard Pohl has written some incidental music, which is described as exceedingly effective and interesting. The performance was given by the Baden Choral Society "Aurelia," under the direction of Herr Theodor Pfeiffer.

Herr Carl Zumpe, a musician of the Wagnerian school, and composer of several operatic works, has been appointed to the post of principal Conductor at the Royal Opera of Stuttgart.

The eleventh Silesian annual Musical Festival takes place from the 7th to the 9th inst., under the direction of Dr. Wüllner, of Cologne. The following are the more important works to be produced—viz., Double chorus, "Nun ist das Heil," by J. Sebastian Bach; Haydn's "Seasons," Schumann's "Faust" music (third part), Gluck's "Orfeo," Act ii.; portions from Wagner's "Die Walküre" and "Parsifal," Overtures by Deppe, Berlioz, and Weber; and Beethoven's "Eroica" Symphony.

The eleventh Mecklenburg "Musik-Fest" was announced to be held at Güstrow from the 24th to the 26th ult., under the joint-direction of Court Capellmeister Aloys Schmitt, of Schwerin, and Musik-Director Johannes Schondorf, of Güstrow. Handel's "Joshua," Schumann's "Faust" (third part), Rheinberger's "Christoforus," Legend for chorus, soli, and orchestra; and Brahms's D major Symphony were the leading pieces in the programme.

The performances of this year's Music-Festival of the Middle Rhine, to be held on the 21st, 22nd, and 23rd inst., comprise "The Messiah," on the first day; compositions by Beethoven, including the Ninth Symphony, filling the entire second day; while the third is to be chiefly devoted to Wagner and Schumann. The chorus will number about a thousand voices; Herren Wallenstein, of Frankfurt, and Jahn, of Vienna, will be the Conductors.

A Festival Hymn from the pen of Heinrich Hofmann, sung by the Berliner Liedertafel, was one of the principal musical features of the ceremonies in connection with the opening, last month, of the Berlin Art Exhibition, under the protectorate of the Empress Frederick.

A musical Idyll in one act, "Un tramonto" (entitled "Abend Dämmerung," in the German version), the libretto by Boito, the composer of "Mefistofele," the music by Gaetano Coronaro, has just been produced at the Hamburg Stadt-Theater, where it was very favourably received.

Herr Richard Metzdorf, whose opera "Rosamunde" met with much appreciation some years since at Weimar, has just completed a musical drama entitled "Wagbart an Signe."

A new critically-revised and augmented edition of Robert Schumann's "Gesammelte Schriften über Musik und Musiker" is about to be published by Messrs. Breitkopf and Härtel, of Leipzig. The editor is the well-known Schumann connoisseur, Herr F. G. Jansen.

Herr Ludwig Michaleck, a well-known German etcher, has just completed a portrait of Mozart, which, although thoroughly unconventional, is the result of comprehensive studies of the ever-varying features of the most vivacious and spiritual of the great composers, as represented in different portraits taken from life. Michaleck, who has also etched a remarkable head of Beethoven, is now engaged upon a portrait of Johannes Brahms.

Herr Friedrich Koch, of the Berlin Royal Orchestra, and an able composer, has been appointed to the conductorship of the Municipal Orchestra of Baden-Baden.

Herr Rudolph Herfurth, hitherto musical director at Lausanne, has been appointed to the important post of Conductor of the Berlin Philharmonic Orchestra.

A short season of opera is to be inaugurated by Herr Angelo Neumann, with the artists of the Prague Opera, at the Lessing Theatre, of Berlin, on the 13th inst. Among the works to be produced for the first time in Berlin are mentioned Weber's "Die drei Pintos," Cornelius's "Der Barbier von Bagdad," Mascagni's "Cavalleria Rusticana," and Massenet's "Manon."

A new opera, "Krimhild," by the Augsburg Capellmeister, Herr Grimm, has just been performed at that town with considerable success.

Herr Mendelssohn, musical director at Cologne, has been appointed to the newly-created post of Musical Inspector of Schools and Church Choirs in the Grand Duchy of Hesse.

Léo Delibes's charming opera "Le roi l'a dit" was successfully revived at the Weimar Hof-Theater on the occasion of the recent anniversary of the birth of the Grand Duchess of Saxe.

Peter Cornelius's three-act music-drama, entitled "Der Cid," was brought out a few weeks ago, at the Munich Hof-Theater, under the direction of Herr Levi, before a numerous audience, who received the work with enthusiasm. This was the first revival of "Der Cid" on any stage since its first performance in 1865, at the Weimar Hof-Theater, where it met with but an indifferent reception. The present performance is described as having been excellent.

Some of the leading members of the late German Opera Company of New York, including Madame Pauline Schöller, Messrs. Theodore Reichmann, Fischer, and others, have combined for the purpose of organising a series of performances of Wagnerian operas in some of the principal cities of the United States, and have already made a successful beginning in this direction at Washington and Philadelphia.

Under the ever-active régime of Herr Pollini at the Hamburg Stadt-Theater (and on the stage of the neighbouring Altona) the following performances were given during the past month—viz., a cycle of Wagner's works, commencing with "Rienzi"; a series of Lortzing's most important operas; and, finally, a select number of dramas by Shakespeare, Goethe, Schiller, and Lessing. The Hamburg Stadt-Theater is liberally subsidised by the Municipality, and thus affords full scope to the artistic tendencies of its director.

A very successful revival of Boieldieu's "Jean de Paris" took place last month at the Dresden Hof-Theater, the work having been most carefully mounted under the direction of Capellmeister Schuch.

A Società Ricardo Wagner has just been constituted at Turin for the purpose of promoting the cultivation of Wagner's music in Italy. The Society has already over 550 members.

M. Destree, an advocate of Charleroi, has brought a somewhat unusual action against the Directors of the Théâtre de la Monnaie, of Brussels. He had come to the Belgian capital for the purpose of witnessing a performance of Wagner's "Siegfried" at the theatre in question, but, finding that the work had been considerably curtailed, he left the house at the conclusion of the first act greatly exasperated, and now claims the price he paid for his stall, together with two hundred francs damages from the authorities. It need scarcely be added that M. Destree is a Wagner admirer *à outrance*.

Dr. Carl Reinecke, the celebrated director of the Leipzig Gewandhaus Orchestra, has just completed a new comic opera entitled "Der Gouverneur von Tours," libretto by Edwin Borman, which is to be brought out during next season at the Leipzig Stadt-Theater.

A Negro Operatic Company, under the management of Mr. William Foote, is on its way to Hamburg from New York. The company consists of some fifty negro artists, including Marie Selika, the "black Patti." It is proposed to give a series of operatic performances in the principal towns of Germany.

Recent numbers of the Berlin *Allgemeine Musik-Zeitung* contain a very interesting article from the pen of Herr Albert Heintz respecting the personality of Minna Wagner, the poet-composer's first wife, about whom very little has hitherto been known.

Beethoven's nine Symphonies were performed on three consecutive evenings last month at the Gürzenich Hall, Cologne, under the conductorship of Dr. Wüllner, before a very numerous audience.

We hear from Darmstadt of a most successful and interesting performance, at the Hof-Theater, of Calderon's Faust-like drama "Der wunderthätige Magus" ("El mágico prodigioso") with incidental music by Rheinberger.

Wagner's "Tannhäuser" was performed recently, for the first time, at the Teatro Nacional of Mexico, and was enthusiastically received.

A handsome marble bust of M. Reyer, the well-known French composer, was unveiled recently in the foyer of the Grand Théâtre of Marseilles, during a performance of his opera "Sigurd," and in the presence of the composer. M. Reyer is a native of Marseilles.

At the Menus Plaisirs, of Paris, a new one-act opéra-bouffe, entitled "Deux Gouttes d'Eau," was successfully brought out last month. The libretto is by M. Paul Dosseret and the music by M. Albert Millet.

At the Paris Grand Opéra Wagner's "Lohengrin" and Berlioz's "La Prise de Troie" will in all probability be brought out before the expiration—in December next—of the present directors' term of office. In the mounting and rehearsing of these important works, MM. Ritt and Gailhard will have the valuable assistance of M. Lamoureux, who has meanwhile accepted the conductorship at the opera in the room of Signor Vianesi, while M. Colonne is to wield the *bâton* under the coming management of M. Bertrand. It is stated that M. Van Dyck has already been engaged for the title rôle in "Lohengrin," and Madame Rose Caron for that of *Elsa*.

It is rumoured that the present directors of the Opéra will, on their retirement, establish a new Théâtre Lyrique at the Eden Theatre, with M. Lamoureux as their partner. In that case the Wagnerian drama would be sure to find a home here, and, consequently, the daily increasing circle of French admirers of the Bayreuth master is much elated at the prospect.

A monument is to be erected over the grave, at the Montparnasse Cemetery, Paris, to César Franck, the eminent musician. A more than sufficient fund for the purpose has been subscribed for by pupils and admirers, and the execution of the work has been entrusted to the sculptor, M. Rodin.

Handel's oratorio "Israel in Egypt" is to be performed, for the first time in the French capital, during the present month, at the Trocadéro, under the auspices of the new Société des grandes auditions musicales. M. Gabriel Marie will be the Conductor.

The reported retirement within the sombre walls of a convent of Mdle. Bianca Donadio, to which we alluded in our last number, appears to be an entire fabrication. The eminent vocalist is, in fact, enjoying, for a time, in company with her relatives, the comparative retirement of private life in the vicinity of Paris; but she has no intention whatever of abandoning her operatic career altogether just yet.

M. Théodore Radoux, the director of the Liège Conservatoire, has just published, under the title of "Henri Vieuxtemps, sa vie et ses œuvres," a very interesting and exhaustive biography of the great Belgian violinist.

A Concerto for organ and orchestra by M. A. Guilmant, the well-known professor at the Paris Conservatoire, was played by Herr Homeyer at one of the recent Gewandhaus Concerts of Leipzig, where it was received with marked approbation.

M. Charles Lenepveu's opera "Velléda," which was produced with little success at Covent Garden in 1882, has been performed with *éclat* at Rouen.

A comic opera entitled "A la Houzarde," the libretto by MM. Louis d'Harcourt and Jacques Lemaire, the music by M. Albert Renaud, is in active preparation at the Theatre Royal Alcazar, of Brussels.

What is described as an excellent performance of the greater portion of Wagner's "Die Walküre," with scenery and dresses, was given last month at the house of a wealthy Parisian amateur, Madame Helmann being the interpreter of *Brünnhilde* and Herr Dome that of *Wotan*. A similarly remarkable performance of the first act of "Tristan und Isolde" was given at the same house last year.

The hundredth performance of the late Léo Delibes's opera "Lakmé" took place last month at the Paris Opéra Comique. Madame Sigrid Arnoldson, who was to sing the principal part, being too unwell to appear, was replaced at the last moment by a young singer, Mdle. Horwitz, a pupil of Madame Marchesi, who acquitted herself of the task in a highly successful manner, and has been permanently engaged by M. Carvalho for his theatre.

"L'enfant prodigue" is being performed with conspicuous success at the Theater an der Wien, of Vienna.

Two highly successful performances of Berlioz's "Requiem" have just taken place at Amsterdam, with a choir of 300, and an orchestral strength of 130 executants, under the direction of Dr. Henri Viotta.

M. Alexandre Guilmant, the eminent French organist, will give four grand Organ Concerts at the Paris Trocadéro during the present season.

A wealthy Versailles amateur, M. Joseph Pinette, has bequeathed to the French Academy of Fine Arts an annuity of 12,000 francs, out of which the sum of 3,000 francs is to be paid by that Institution annually, for a period of four years, to each successive gainer of the already very handsomely endowed "Premier prix de Rome."

Miss Kate Bensberg, an American soprano, pupil of Madame Marchesi, has had an enthusiastic reception on her recent *début* at Barcelona as *Desdemona* in Verdi's "Otello." The young *prima donna* has been engaged for a period of six months at the Royal Opera of Lisbon during the coming season.

Two prizes, of 1,000 and 500 lire respectively, have been offered by the Società del Quartetto, of Milan, for the composition of a Pianoforte Sonata in four movements, the competitors to be of Italian nationality. Another competition has been opened by the Bellini Institute of Catania, the subjects being a symphony, a string quartet, a vocal piece with pianoforte accompaniment, a pianoforte piece, and a March for brass instruments. The prizes will consist of gold and silver medals and diplomas.

An operetta, written in the Neapolitan dialect, and set to music by the young Maestro Oscar Anselmi, entitled "Li Piscivinuole Napolitane," has been brought out with success at Naples.

An excellent reception has just been accorded at the National Theatre of Rome to a new comic opera, "Nozze in Prigione," by Signor Emilio Usiglio, a composer who has already achieved some popularity in Italy with two operatic works of a similar order.

It is stated in Italian papers that Signor Sonzogno, the well-known Milan publisher, is about to take over the Pergola Theatre of Florence, one of the most important theatres of Italy, for the purpose of operatic performances on a grand scale to be given here during the winter season.

Signor Pietro Mascagni's next opera is to be entitled "Süzel," the libretto, from the pen of Signor Daspuro, being founded upon Erckmann-Chatrian's novel "L'Ami Fritz." The new work by the successful composer of "Cavalleria Rusticana" is to be first produced, in October next, at Rome.

A grand Festival is being held just now at Orvieto in celebration of the sixth centenary of the foundation of the Cathedral, and the inauguration of an agricultural exhibition. Mascagni's new Mass was announced to be performed by the entire choir of the Sistine Chapel, and also the Missa Papæ Marcelli, and Verdi's "Requiem." The first performance of Pietro Mascagni's Mass was looked forward to with much curiosity. The King and Queen of Italy have promised to visit the town during the Festival, which will terminate on the 7th inst.

Professor Xaver Scharwenka, of Berlin, an artist well known and greatly esteemed also in this country, has returned to the German capital after a very successful Concert-tour in the United States. Herr Scharwenka intends crossing the Atlantic again in October next, for the purpose of organising at New York an important new Musical Academy, the direction of which he has undertaken for a period of five years. It is stated that the excellent musical institution, established some years since by this artist, at Berlin, will be conducted during his absence by his brother, Philipp Scharwenka.

Tschaikowsky is just now engaged upon the composition of a new opera, "A Modern Hero," the libretto of which is founded upon Ljermontoff's novel of the same title.

A new opera, "La Pellegrina," by the young Maestro Filippo Clementi, has recently been produced for the first time at Bologna with remarkable success. The press is all but unanimous in its praise of the work, the composer being hailed as equal to Mascagni, as regards charm of melody and telling orchestral effects.

CORRESPONDENCE.

AMENITIES OF MUSICAL CRITICISM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I be permitted to call attention, through the medium of your columns, to the following specimen of latter-day criticism, which I extract from the issue of the *World* of the 20th ult.?

"After Ysaÿe, we all hurried across the street to Princes' Hall, to hear a Concert given by the Bach Choir, at the eccentric hour of half-past five [it was five, as a matter of fact, but let that pass]. Unaccompanied part-singing was the staple of the entertainment: and I can frankly and unreservedly say that I would not desire to hear a more abominable noise than was offered to us under pretext of Bach's 'Singet dem Herren' [sic] and some motets by Brahms. I will not deny that there was a sort of broken thread of vocal tone running through the sound-fabric; but, for the most part, it was a horrible tissue of puffing and blowing and wheezing and groaning and buzzing and hissing and gargling and shrieking and spluttering and grunting and generally making every sort of noise that is incidental to bad singing, severe exertion, and mortal fear of losing one's place. It was really worse than the influenza. Most fortunately there were some pieces which the choir knew well and took quietly, notably a Motet by Palestrina—whose music seems to me as fresh and beautiful to-day as it can ever have been—and some old English madrigals. These were done as well as could be expected from a choir with an average age of at least fifty-five."

Now, Sir, I do not propose to take up the cudgels on behalf of the Bach Choir. I merely ask: Is this criticism? The facts of the case are these, that a set of Motets by Brahms, who, whatever opinions may prevail about him, is at least admitted on all hands to be the most prominent living representative of the classical school, were given on this occasion for the first time in England. Under these circumstances one might have at least expected that some attention should have been bestowed on the music itself, apart from the manner of its performance. But no, the latter-day critic knows a great deal better than that. As to the Bach Motet, as the Society in question has now given it three times in the course of the year, it is at least open to supposition that the choir were as familiar with it as they were with the madrigals, which have certainly not been given by them for several years.

I may add that the article is signed with the initials "G. B. S.," otherwise one might have been pardoned for assuming that "L. E." had returned to the scene of exploits. I am, Sir, faithfully yours,

PHILOMEL.

P.S.—Since writing the above, I have come across an interesting autobiography of the author of the above criticism. It is taken from the *Nottingham Express*, and appears in the *Pall Mall Gazette* of January 17, 1891, whence I transcribe the following extract:—

"I am now musical critic of *The World*, vice Louis Engel, who bolted to escape damages. I got my reputation as a musical critic, in the first instance, by my articles in *The Star*, signed 'Corno di Bassetto,' which were devilishly amusing. . . . I am a bachelor, an Irishman, a vegetarian, an atheist, a teetotaler, a fanatic, a humorist, a fluent liar, a Social Democrat, a lecturer and debater, a lover of music, a fierce opponent of the present status of women, and an insister on the seriousness of art."

What charming candour! It seems to me, Sir, that "G. B. S." in one particular has not over-estimated his accomplishments.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. B. C.—Please read the instructions to correspondents.

F. A. B. S.—We are always interested in reading new music. It would not always be politic to print the vivâ voce remarks many pieces provoke from our reviewers.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BOMBAY.—The Bombay Philharmonic Society gave the second Concert of the season in the Town Hall, on April 7, on which occasion the piece selected was *The Bride of Dunkerron*, by Henry Smart. The part of the wretched Sea-Maiden was taken by Miss N. Tudball, a young vocalist of great promise. Mr. Chisholm's tenor voice was heard to much advantage as the hopeless Lord of Dunkerron. The part of the Sea King was taken by Mr. Marshall Reid. The accompaniments were played by Mr. Johnston with the greatest accuracy. The chorus singing was very well done, the chief credit all through being due to the ladies.

BRIDGEMOUTH.—A performance of Mr. Cowen's Cantata *St. John's Eve* was given by the Choral Society of this town on April 28, under the able direction of Mr. Horace B. Southwell. The choruses were sung in a manner which, as regards tone, expression, and attack, left little or nothing to be desired; while the solo music was most ably interpreted by Madame Bertha Moore, Miss Rosa Leo, Mr. W. Austic, and Mr. Bantock Pierpoint. An excellent band was provided, and Dr. J. C. Bridge, of Chester, presided at the pianoforte, and Mr. Whitefoot at the harmonium. Very great credit is due both to the members of the Society and their Conductor for the painstaking labour which alone could make such a performance possible.

BRIGHTON.—The School of Music having acquired the large Concert Hall and rooms known as the Athenaeum, in North Street, inaugurated the new premises by an Invitation Concert on the 9th ult., when the programme was sustained by professors, with past and present students. Between the parts short speeches were delivered by Mr. W. Kühn, Dr. A. King, Mr. Robert Taylor, and others.

CARLISLE.—On Wednesday, the 13th ult., at the Lesser Park Hall, under the conductorship of Mr. A. C. Toone, a performance of Farmer's *Christ and His Soldiers*, and selections from the works of Mendelssohn, Handel, Gounod, and Bennett were given by the Choir of Hannah Street Congregational Church and full orchestra, under the leadership of Mr. E. T. Roberts. The soloists were Miss Gwen Cosslett, Miss M. J. Davies, Mr. Alfred Jenkins, and Mr. J. F. Proud. The chorus sang with precision. The orchestra did their work very creditably.

CROYDON.—The second Concert of the season was given by the Choral Society, on the 11th ult., at the Small Public Hall. Mr. Cambridge conducted. His choir sang well, enunciation and tone being admirable. In Barnby's *Rebekah* and Bennett's *May Queen* the chorus singing was remarkably good, and reflected great credit on the choir. The solos were taken by Miss Stella Maris, Miss Roberts, Messrs. Henry Yates and Henry Weaver. Mr. James Twyford presided at the pianoforte and Mr. Norman Carr at the harmonium.

DUNDEE.—The Children's "Messiah" Choir, organised and conducted by Mr. Frank Sharp, is a remarkable experiment. The original intention was to confine the programme to a yearly performance of the Oratorio in which it takes its name; and it may be remembered that the band of youthful singers gave such a performance in London a few years ago with great success. This year it was wisely resolved to make a little variety in their study, and Roedel's *Miriam*, with T. M. Pattison's *Ancient Mariner*, were chosen. The result was highly successful, particularly the choruses "Fling wide the palace gate" and "Praise the Lord" from *Miriam*, and "The coming wind did roar"—the most effective number in the programme. The Misses Sharp won great applause for their solos, "The mother rocks her babe," "They that sow in tears," and "O sleep, it is a gentle thing." The duet "Swiftly flew the ship" seemed to take the fancy of a very large audience assembled in the Kinnaird Hall. The accompaniments were supplied by Mr. A. M. Stoke's orchestra.

DURBAN, NATAL.—A performance of *The Crucifixion* was given by St. Paul's Church choir, augmented by friends, on Good Friday evening, under the Conductor, Mr. Crane. The soloists were Mrs. Reuben Benningfield, Miss Hunter, and Messrs. Macfarlane and Lowe. The chorus singing by the small choir was remarkably good. Mr. A. W. Cullingworth presided at the organ, and his accompaniments were in excellent taste. A small string orchestra also added to the effect.

GLOUCESTER.—Mr. E. G. Woodward gave a Concert in the Northgate Assembly Rooms, on the 4th ult., which was well attended. The programme included instrumental pieces by Mendelssohn, MacKenzie, Schubert, H. Clendon, Papini, Smallwood, Mozart (Adagio), and Symphony in C, No. 36, Gounod, Massenet, and Scotson Clark. Miss Beatrice Gough was the vocalist, Master Bertie Maddy, solo violinist, and Mr. E. G. Woodward director.

GREAT BERKHAMSTEAD.—On Thursday, the 7th ult. (Ascension Day), the members of the Berkhamstead Church Choral Society brought their fourth season to a close with a fine performance of the first part of Mendelssohn's *Elijah*. The principal vocalists were Miss Beatrice Gough, Miss Janet Tatham, Mr. Spicer, and Mr. Black. The Rev. C. J. Langley was Conductor, Mr. Frank Gatward (Organist and Choirmaster of the Church) presided at the organ, and Messrs. Adcock and Cole at the pianoforte. The *Finale* to Mendelssohn's Fourth Organ Sonata was played by the Organist at the close of the service.

HASTINGS.—The Hastings and St. Leonards Orchestral Society carried out their twenty-third Invitation Concert, at the Royal Concert Hall, on the 5th ult. The duties of Conductor were, at a short notice, undertaken by Mr. F. W. Maggs. Among the pieces given was the Overture, "A recollection of the past," conducted by the composer, Mr. Charles Edward Stephens. The orchestra also played Gounod's "Funeral March of a Marionette" and Raff's "Fest Marsch." The Hastings and St. Leonards Vocal Society, under the conductorship of Mr. W. Woodcock, Organist of St. Leonards Church, sang two part-songs, Cruikshank's "Stars of the Summer Night" and Bridge's "Bold Turpin."

ILFRACOMBE.—The Choral Society gave a Concert (the last for the season) at the Oxford Hall, on the 12th ult. The band and chorus were on the usual scale and Mr. J. T. Gardner conducted. The programme was of a miscellaneous character, and included Beethoven's "Song of the Western Men." The orchestra was led by Mr. Keall Parkhouse.

LEWES.—The newly formed Musical Society in Lewes gave its first Concert on Wednesday, the 13th ult., at the Concert Hall, which was a complete success. Gaul's Cantata *The Holy City* and a miscellaneous selection of songs, glees, and madrigals were performed. The soloists were Miss Edith Welling, Miss Minnie Kirtton, Mr. E. K. Alderson, and Mr. Einhauser. The choruses were well sung. Mr. Walter Blount was the conductor, Mr. Horace Jackson played the pianoforte accompaniments, and Mr. J. Cripps was at the organ.

LINTON, YORKSHIRE.—The new organ built by Mr. J. Lupton, formerly of Bradford and now of Linton, for the Parish Church, was opened on the 11th ult. with a dedication service, at which the Right Rev. the Lord Bishop of Richmond preached, and an Organ Recital was given by Mr. J. H. Rooks, Organist of the Blackburn Parish Church.

NEWMARKET.—The Philharmonic Society gave the last of the series of Concerts for the season on the 13th ult., under the direction of Mr. C. De Sousa. The vocalists engaged were Miss Susannah Pierce and Mr. Holberry Haygard, both of whom were enthusiastically received. The orchestra was led by Mr. C. J. Coleman. Mrs. Williams ably presided at the pianoforte. The part-songs and quartets were exceedingly well sung by the members of the Society. Mr. Horlock (of Cambridge) gave a flute and clarinet solo, playing both instruments in good style.

NORWICH.—The fortieth Concert of the Gate House Choir, on April 30, was not up to the usual standard. Bach's "My spirit was in heaviness" is hardly suited to a concert-room, and the complicated network of parts, even when woven into a homogeneous fabric, fail to interest a general audience. The solos were entrusted to local amateurs who did their best, but were in several instances over-weighted. The difficulties in the choruses were vigorously attacked, but lacked orchestral support. The choir attained greater success in MacCunn's charming part-song "There is a garden," and also in a new madrigal by Dr. Bates, "Now is the summer springing." Miss Nettie Carpenter played several violin solos, and in conjunction with Mr. Kingston Rudd, gave Dvorák's Duet (Op. 75) for violin and pianoforte. One of the most enjoyable musical re-unions of the year is the Cathedral Chorists' annual Glee and Madrigal Concert, on the 5th ult., under the superintendence of Dr. Bates, the Cathedral Organist. A carefully compiled programme, embracing specimens of glees, madrigals, and part-songs, illustrating three centuries of musical growth, was admirably executed by the boys and lay clerks, whose efforts were evidently much appreciated by the large audience assembled.

The Norfolk and Norwich Musical Union may be congratulated upon the result of its Concert given on the 13th ult., under the bat of Dr. Bunnett, when Cowen's Cantata *St. John's Eve* was capably performed by soloists, chorus, and band. The principals were Miss Blanche Powell, Mrs. Boyton, Mr. Sawford Dye, and Mr. F. Davies, who also contributed vocal numbers in the second part of the Concert. This season's Saturday Popular Organ Recitals, in St. Andrew's Hall, were brought to a close on the 9th ult., in the presence of the Mayor and Corporation, when, in addition to Dr. Bunnett's Organ solos, the Festival Choir, assisted by the band of the Philharmonic Society, gave selections from *The Messiah* and *Elijah*. An interesting feature was Handel's Organ Concerto (No. 9) in B flat, with orchestral accompaniments. In proposing a vote of thanks to those who had helped forward the movement, the Mayor mentioned that the attendance during the past season had increased very considerably upon any former year—a very gratifying result to those more immediately concerned in carrying out the wishes of the Corporation. During the month music has been very much to the front in the city, and in addition to those already mentioned, Concerts have been given by the New Cattedon Glee Society, Miss Boulton, and Paul's band, as well as parochial efforts of a higher character than usual on behalf of Holy Trinity, Heigham, and St. Mark's, Lakenham.

PRESTON.—A Concert was given, on the 15th ult., by the pupils of the Preston High School for Girls. The programme consisted of vocal and instrumental music. Miss E. T. Scillar conducted. The music consisted of part-songs and choruses by nearly one hundred voices, pianoforte solos and duets for both pianofortes and violins.

READING.—The second Subscribers' Night of the Orpheus Society took place on the 13th ult. The Society was assisted by Mdle. Antoinette Trebelli and Mr. Henry Piercy. In Part I. a new Cantata, *Heratus*, by the Rev. J. H. Mee, was performed. Solo, Mr. Henry Piercy; piano accompaniments by Mr. H. P. Allen; organ, Mr. F. J. Read; the work being conducted by the composer. In Part II. the following pieces were well sung by the Society:—"Thor's War Song," "Forest Rose," Two Volkslieder (Koschitz), "Italian Salad" (solo, Mr. Henry Piercy), and "Let us all go Maying." Mdle. Trebelli and Mr. Henry Piercy also contributed songs, and an organ solo was played by Mr. A. W. Moss. Mr. H. P. Allen presided at the pianoforte, and Mr. F. J. Read conducted. A Concert was given, on the 21st ult., in the Victoria Hall, with the assistance of ladies, by the combined Choirs of St. John's and St. Stephen's Churches. Dr. Spark's *Immanuel* was performed, with orchestra. The soloists were Misses Maslen and Phillips, and Messrs. Allen and Knill. This was followed by a miscellaneous selection. Miss B. Murchison played a

pianoforte solo, and songs were given by Mrs. Lamb, and Messrs. Bonny and Knill. A duet for two violins was played by Miss Long and Miss Read. Miss Edith Sutton presided at the pianoforte, Mr. F. A. Walker led the orchestra, and Mr. R. L. Reed conducted.

RETFORD.—Mr. Hamilton White's second Concert of the season took place on Thursday, the 7th ult. The music included Van Bree's Cantata *St. Cecilia's Day*, which was performed in an excellent manner, together with a miscellaneous selection. The part-songs (unaccompanied) being especially good. The orchestra acquitted itself well, and the soloist, Miss Amy Summerhill, made a most favourable impression by her singing.

RYDE, I.W.—On April 28 J. C. Beazley's new MS. Cantata *Josiah* was given in the Town Hall by a chorus and orchestra of about eighty performers. The solo parts were taken by Miss H. Fraser, Mrs. W. Woods, Mr. E. Werberick, and Mr. Seymour Kelley. Mr. Beazley conducted his work.

SEVENOAKS.—A Concert was given by the Kippington Choral Society, on the 4th ult., in the Club Hall, Sevenoaks, under the able direction of Mr. Henry Spain. The first part consisted of a performance of Gade's *Psyche*, in which the solos were taken by Mrs. Hutchinson, Mrs. Spencer Nugent, Miss Sarah Berry, Mr. Bernard Lane, and Mr. A. L. Oswald. The members of the Choral Society sang their share of the work efficiently. The band was good, and Miss Lilly McLaughlin lent valuable assistance at the pianoforte. The second part, which was miscellaneous in character, included Mendelssohn's overture *Ruy Blas*, capably played by the band, and some songs by Arne, Blumenthal, Beviniani, Hatton, and Tosti.

SHIFFNAL.—The Choral Society brought its first season to a close on the 6th ult., by a most successful performance of Barnett's Cantata *The Ancient Mariner*. The band and chorus numbered nearly a hundred performers. The soloists were Miss Alice Hayward, Miss Woodall, Mr. Molineaux, and Mr. Bennett, all of whom were thoroughly efficient. The chorus sang their share of the music of the Cantata with great spirit and promptness of attack. The performance reflected great credit on all concerned. The second part of the programme was miscellaneous. The Conductor was Mr. C. H. Payne.

SLOUGH.—The Choral Society gave its last Concert of the third season, at the Public Hall, on Thursday, the 21st ult. The works performed were Handel's *Acis and Galatea* and Jensen's *The Feast of Adonis*. The soloists were Miss Selina Quick, Mr. H. Stubbs, and Mr. G. Stubbs. The band and chorus numbered about 100 performers. Mr. Hubert Hunt led the band, and Mr. W. T. Blanchett conducted.

TAUNTON.—The Taunton Orchestral and Madrigal Societies combined on the 7th ult. to give a Concert in aid of the funds of the Taunton and Somerset Hospital, in the London Hotel Assembly Rooms. The programme included Haydn's "Surprise" Symphony and selections from Schubert, which were admirably performed. "The Canadian Retreat," by Bilton, the Overture to the *Caliph of Bagdad*, and Balfe's Overture to the *Siege of Rochelle* fitly wound up a most attractive and enjoyable programme. Messrs. Willie Moore, T. H. Chaffin, and L. Chaffin played a quartet for three clarinets and bassoon, by Schubert, very beautifully. The instrumental portion of the entertainment was under the able conductorship of Mr. F. J. Moore. The Madrigal Society's part in the Concert consisted of four part-songs, which General Fuson conducted with his usual judgment. Miss Maclean and Major Foster Barham gave their assistance as soloists. Colonel Ewing accompanied the vocal solos.

CHOIR APPOINTMENTS.—Mr. William Jones, Organist and Choirmaster to St. Stephen and All Martyrs', Lever Bridge, Bolton.—Mrs. Mary E. Slade, to St. Andrew's and St. Michael's Churches, Minehead, Somerset.—Mr. Augustus Toop, Organist and Choirmaster to St. Peter's Church, Belsize Park.—Mr. Albert W. Moon, Organist and Choirmaster to St. Clement's, Fulham.—Mr. W. Taylor, Organist and Choirmaster to St. George's, Southwark.—Mr. F. W. Whitehead, to High Church, Inverness.—Mr. Allan Allen, Organist and Choirmaster to the Parish Church of St. Peter, Tiverton, North Devon.—Mr. Harold Mason, to Belsley Congregational Church.—Mr. F. de G. English, Organist and Choirmaster to All Saints', Scarborough.—Mr. Frederick Anstice Fisher, to the Organist-Scholarship at Corpus Christi College, Cambridge.

CHOIR APPOINTMENT.—Mr. George Holland (Principal Bass), to St. Peter's, Belsize Park, N.W.

MISS FLORENCE VEREY (Soprano)

(Associate-Vocalist, Medalist, &c., T.C.L.)

For At Homes, Concerts, Oratorios, &c., address, 130, Maida Vale, W.

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MR. JOSEPH HEALD (Tenor). All communications respecting Engagements for Oratorio, Ballad, or Operatic Concerts, should be addressed to 5, Hyde Park Mansions, London, W.

BRUCE & PATRICK'S "BALMORAL CHOIR" (third American tour), commencing October 15. First-class VOCALISTS WANTED (all parts). Preference given to good Accompanist. Address, with qualifications and terms, R. J. Patrick, 195, New City Road, Glasgow.

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